



FEDERAL BUREAU OF INVESTIGATION

BERTOLT BRECHT

PART 1 OF 1

FILE # 100-190707

SUBJECT

Bertolt BRECHT

**FEDERAL BUREAU
OF INVESTIGATION**

**FREEDOM OF INFORMATION/PRIVACY ACTS
RELEASE**

SUBJECT: BERTOLT BRECHT

FILE: _____

SUB: _____

VOL: _____

PAGES REVIEWED: _____

PAGES RELEASED: 369

NOTES: _____

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-18112**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 3/6/43	PERIOD FOR WHICH MADE 2/26, 27/43 3/2, 5/43	REPORT MADE BY [REDACTED]
TITLE BERTOLT EUGEN FRIEDRICH BRECHT, with aliases, Eugen Berthold Friedrich Brecht, Bert Brecht, Berdat			CHARACTER OF CASE INTERNAL SECURITY-C ALIEN ENEMY CONTROL

SYNOPSIS OF FACTS:

Subject, registered German alien, was born in Augsburg, Germany, February 10, 1898. Leaving Finland, he entered United States at San Pedro on July 21, 1941, with wife and two children. Declared intention to become United States citizen December 8, 1941. Subject alleged to have been a Communist in Europe, where he engaged in underground activity. Subject recently acted as Technical Adviser concerning the Underground for film "SEVENTEEN ALICE DIES". Subject's writings, some published as late as 1939, advocate overthrow of Capitalism, establishment of Communist State and use of sabotage by labor to attain its ends. Translations of pertinent excerpts set out.

- P -

DETAILS:

Investigation conducted with reference to Subject has disclosed the following:

The records of the Immigration and Naturalization Service, Los Angeles, disclosed that EUGEN BERTHOLD FRIEDRICH BRECHT was born in Augsburg, Germany on February 10, 1898, and that he arrived in the United States at the port of San Pedro on July 21, 1941 on the S.S. Annie Jackson from Helsingfors, Finland. Accompanying BRECHT were his wife, HELEN WEIGEL BRECHT and two children STEFAN and BARBARA, then eighteen and twelve years of age, respectively. The above records also revealed that BRECHT married in Berlin in 1928. BRECHT declared his intention to become a citizen of the United States on December 8, 1941, at Los Angeles.

APPROVED AND FORWARDED [Signature]	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES
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COPIES OF THIS REPORT 1 - Bureau 1 - Los Angeles		RECORDED INDEXED
MAR 20 1943		MAR 11 1943

Subject registered as an enemy alien in February, 1942, receiving registration number 7624464. Information contained in his application for a registration certificate indicates that he was born in Germany on February 10, 1898; that he arrived in the United States in July, 1941; that his declaration of intention was made on December 8, 1941; that he was last a citizen of Germany, although expatriated by that country. This application further states that Subject belongs to an author's organization known as the Pen Club, and that he resided at 817 - 25th Street, Santa Monica, at the time of application. (Since that date BRECHT gave notice that he was moving to 1063 - 26th Street, Santa Monica, where he presently resides.) In his application BRECHT gave the names of Mr. and Mrs. WILLIAM DIETERLE as persons who could vouch for his loyalty. Although the application in question is made out to Eugen Berthold Friedrich Brecht, Subject signed the oath in connection therewith as BERTOLT EUGEN FRIEDRICH BRECHT.

BRECHT is described as follows:

Age	45
Height	5' 9"
Weight	130
Eyes	Brown
Hair	Dark brown
Complexion	Dark
Scars and marks	Scar on left cheek

On February 26, 1943, Source "A" advised that she knew Mr. and Mrs. BRECHT in Germany, where they were Communists. Source "A" stated that there was no doubt about their political attitude at that time, as it was evidenced in their activities, associations and in the writings of BRECHT, who is a poet and author.

On March 5, 1943, Source "B" advised that he knew BRECHT by reputation in Germany, where he was considered a radical and an associate of persons with Communistic inclinations. Source "B" stated that he became acquainted with BRECHT personally in the United States and found him still a radical and an enemy of Capitalism. According to Source "B", BRECHT recently finished work on the moving picture entitled "HANGMEN ALSO DIE", in the production of which he acted as storywriter and Technical Adviser on Underground activity in Europe. The authenticity of "HANGMEN ALSO DIE" is largely due, Source "B" stated, to the work of Subject, whose knowledge of the Underground was attained through personal experience. Source "B" stated that Subject was imprisoned by the Nazis at one time and is believed to have been severely treated by them.

A copy of a book of poems written by BERTOLT BRECHT was obtained by this office. This book is entitled "STENDBORGER GEDICHTE" and is written in the German language. It was published in 1933 by the Malik Publishing House, New York, under the patronage of DIDEROT GESELLSCHAFT and the American Committee for German Cultural Freedom. A number of poems and excerpts of poems contained in this book are set out below:

The following verse is contained on the title page and is dated 1939 at Svendborg:

Taking refuge under the Danish thatched roof, friends,
Follow your fight.
I occasionally send you a few words
Startled by bloody visions coming across sound and forest.
Use that which reaches you with caution!
Yellowed books and partial reports are my basis.
If we see each other again,
I will gladly apprentice myself again."

A poem entitled "Song Against the War" is contained on Pages 22 and 23.

"The proletariat is dispatched to the war
To fight bravely and without thought of self.
It is not told why and for whom,
But it is not for himself.

(Chorus) To hell with your war! Wage it yourself!
We will turn the guns around
And wage another war.
That will be the right one.

"The proletariat must go into the front line trench;
The Generals remain behind.
And when the masters have eaten,
It may be that the proletariat too will find something to eat.
(Chorus) (Same as Verse I)

"The proletariat builds the machines of war
for poor pay
So that they can kill with them
Many a proletarian mother's son.
(Chorus) (Same as Verse I)

"The proletariat pays for defeat;
The proletariat pays for victory.
Therefore, they will plan many a bloody war with the proletariat,
Even unto Judgment Day.
(Chorus) (Same as Verse I)

"The proletariat has been at war a long time
in the great class struggle
and it will bleed and pay until the day of its victory,
which will make it master forever.
(Chorus) (Same as Verse I)"

"Song of the United Front" is contained on Page 24.

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"Because man is human,
He wants something to eat, if you please.
Talk doesn't satisfy him,
Since it doesn't deliver any food.

(Chorus) Therefore to the left, two, three! Therefore to the left,
two, three!

Where your place is comrade.
Join the United Front of Labor
Because you are also a laborer.

"Because man is human,
He doesn't like boots in his face
He doesn't like to see slaves under him,
Nor a master over him.

(Chorus as above)

"Because the proletariat is the proletariat,
No one else will free it.
The emancipation of the worker
Can only be the work of the worker.
(Chorus as above)"

"Resolution" is contained on Page 25.

"In consideration of our weakness
You made laws to enslave us.
The laws will not be obeyed in the future,
In consideration of the fact that we no longer wish to be slaves.
(Chorus) In consideration of the fact that you then threaten us
with guns and cannons,
We have decided to fear bad living more than death.

"In consideration of the fact that we will remain hungry
If we tolerate your stealing from us,
We want to establish once and for all that only panes of glass
Separate us from good bread, which we lack.
(Chorus as above)

"In consideration of the fact that houses are empty
While you leave us without shelter,
We have decided to occupy them
Because the slums we live in do not suit us any longer.
(Chorus as above)

"In consideration of the fact that there is too much coal
While we freeze without it,
We have decided to fetch it for ourselves,
In consideration of the fact that we will then be warm.
(Chorus as above)

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"In consideration of the fact that you will never succeed in
establishing just wages for us,
We will now take over the factories ourselves-
In consideration of the fact that without you there will certainly
be enough for us.

(Chorus as above)

"In consideration of the fact that we do not trust the Government
No matter what it promises,
We have decided to establish a good life for ourselves, now,
Under our own leadership.

(Chorus as above)

"In consideration of the fact that you listen only to cannons-
You can't understand any other language-
We have to turn the cannons on you-
Yes, that would do the trick."

The "Invincible Inscription" as found on Page 38.

"At the time of the world war, in a cell of the Italian prison,
San Carlo, full of arrested soldiers, drunks and thieves,
a Socialist soldier scratched on the wall with a copying pencil:

"Hail Lenin.

"Way at the top in the half dark cell, hardly visible, but
written in monstrous letters.

When the keeper saw it, they sent a painter with a pail of lime,
and with a long handled brush he covered the threatening inscription.
Since he, however, only traced the characters with the lime,
There stood up in the cell, now in lime:

"Hail Lenin.

"A second painter painted over the whole thing with a broad brush,
so that it couldn't be seen for hours,
but toward morning, when the lime dried,
the inscription again appeared:

"Hail Lenin.

Then the keeper sent a mason with a chisel after the inscription,
and he scratched out letter by letter, for an hour,
and when he had finished, there stood high up in the cell,
now colorless, but cut deep into the wall, the invincible inscription:

"Hail Lenin

"Now then remove the wall, said the soldier".

"Demolition of the Snip Oekawa by the Crew" is contained on

Page 39.

At the beginning of the year 1922, I signed on the 6,000 ton steamer
"Oekawa", built four years previously for two million dollars by the
United States Shipping Board. We took on a cargo of champagne and
cigars in Hamburg for Rio. Since the pay was poor, we felt the need

of drowning our sorrows in alcohol, so several cases of champagne found their way to the crew's quarters. But four days out of Hamburg, one could hear the clinking of glasses and the songs of carefree people also in the officers' quarters and even on the bridge and in the chart room. Several times the ship left its course. But we reached Rio de Janeiro through all kinds of fortunate circumstances. Our skipper counted one hundred cases less champagne when unloading. But since he couldn't find a better crew in Brazil, he had to get along further with us. We took on over a thousand tons of frozen meat for Hamburg. A few days at sea the worry about bad pay and uncertain old age overcame us, and one of us in despair put much too much oil in the fire, which blazed out of the stack over the whole upper deck, so that boats, the bridge and chart room burned up. To keep from sinking, we took part in putting the fire out, in order to save much of the deck, but we grumbled about bad pay (uncertain future) and didn't exert ourselves too much. It would be easy to rebuild at some cost; they saved enough money on our pay.

"Too much worry in the prime of life makes men age quickly and makes them unfit for the struggle for life. So one fine day the dynamos burned out, because we had to save our strength. Dynamos require care which is not given by unhappy people. We were then without light. At first we used oil lamps to prevent colliding with other ships, but a tired mate, disheartened by the thoughts of his unhappy old age, threw the lamps overboard to save work. About this time, a short distance from Madeira, the meat in the refrigerator began to stink because of the failure of the dynamos. Unfortunately, a distraught seaman pumped nearly all the fresh water out instead of the bilge water. There was still enough to drink, but not enough for the boiler. Thus we had to take salt water for steam, which caused the pipes to become stopped with salt. It took a lot of time to clean them out. We had to do that seven times. Then there was a breakdown in the engine room. Grinning, we repaired that. The Oskawa limped slowly to Madeira. There were no parts there to make repairs of the proportion of those now necessary. We simply took on water, some lamps and a little oil for the lamps.

"It appears that the dynamos were completely ruined and as a result the cooling system didn't work and the stench of rotting meat became unbearable for our exhausted nerves. The skipper went around with a revolver—a sign of insulting mistrust! One of us, beside himself because of this unworthy treatment, let steam into the pipes of the cooling system so that the damned meat was at least cooked.

"On that afternoon, the entire crew sat and figured diligently what the cargo would cost the United States. Toward the end of the trip, we were even successful in improving our record: Off the coast of England, our oil gave out so that we had to be towed to Hamburg at great expense. The stinking meat caused our skipper a great deal of worry. The Oskawa went to the graveyard. Any child, we thought, could thus see that the ship was really too small."

"Speed of Socialist Construction", found on Page 43.

"A man, who in 1930 came from Nokolajewsk on the Amur, said, when asked in Moscow how things were up there: How should I know? My journey took six weeks and in six weeks everything changes there."

"The Great October", found on Page 43.

"Oh great October of the working class!
Final rising up of the long oppressed!
Oh soldiers who finally pointed your guns in the right direction.
Those who tilled the earth in the Spring
Didn't do it for themselves
Summer bowed them evermore.
The harvest went into the barns of the masters—
But October definitely saw bread in the right hands!

"Since then the world has her hope.
The miner in Wales, and the Manchurian coolie,
and the Pennsylvania worker, who lives a dog's life,
and the German, my brother, who even envies the others:
they all know that there will be an October.

"Even the planes of the fascists, which fly against him,
Are viewed by the soldier of the Spanish militia with less concern.

fact
~~"But in Moscow, the famous capital of all workers,~~
The unending procession of victories moves across the red square every year.

Carrying with them the emblems of their victories,
Images of tractors and the cotton of the textile workers—
Even the bundles of the grain mills.
Above them their fighter planes, which darken the heavens,
And before them their regiments and tank squadrons.
On wide cloth banners they bear their watch words and
images of their great teacher.

The pennants are transparent so that all of this may be seen at once.
Narrow banners wave from their high standards.
In the distant streets, when the procession comes to a stop,
dances and contests began.

The processions, many of them together, move happily-happily—
But a threat to all oppressors.

Oh great October of the working class.

The following is contained on Page 55, "Derision of
the Soldier of the Revolution.

"His Answer"

"If I want to wear whole shoes,
But unfortunately I walk beside my shoes,
I will have to chase out those who give me no shoes
And put the whole leather market in order.

"My trousers are torn. If I wish to get half way through the winter,
I will need trousers—
Therefore I will have to know where the trousers are
And will have to control all spinning mills.

"If I wish to eat good bread,
I will have to break up the corn exchange
And discuss the matter directly with the farmers,
And send tractors into the fields.
I must produce grain on a wholesale scale.

"If I do not wish to soldier for the wars of those who oppress me,
I will have to laugh at all of their speeches
And unfurl my flag—it is red—
And will have to declare my war on them."

12th stanza of "Cantata to the Day of Lenin's Death", found on
Page 58.

"Lenin is enshrined in the great heart of the working class;
He was our teacher.
He fought with us.
He is enshrined in the great heart of the working class."

"Difficulty of Governing", found on Page 63.

(Stanza II)

"It is just as difficult, according to what they tell us, to manage a
factory. Without the owner the walls would fall in and the machines
would rust, they say. Even if a plow were manufactured somewhere, it
wouldn't find its way to the field without the sly words which the manager
writes to the farmers. Who else could tell them that there were plows
to be had? And what would become with a farm without an owner? One
would certainly sow rye where potatoes have already been planted.

"Or could it be that governing is so difficult only because exploitation
and deception must be learned.

"On the Designation 'Migrant'", found on Page 81.

"Migrants: I always found this name which is given us wrong. Be-
cause it means one who leaves his country behind. But we didn't emigrate,
we, of our own free will, choosing another country. Neither did we
emigrate into a country to remain there, who could have thought it,
forever. Instead, we fled. We were driven out, banned. The country

that accepted us is no home, but a place of exile. We sit restless near the Border as possible, waiting for the day of our return. We observe every little change beyond the Border, questioning every newcomer eagerly, forgetting nothing and giving up nothing and pardoning nothing that happened—pardoning nothing. The quiet of the sound doesn't deceive us. We hear the cries from their camps this far. We who escaped over the border seem almost as rumors of evil deeds. Everyone of us who walks through crowds in worn out shoes, evidence of the infamy which now pollutes our country. But none of us will remain here. The last word hasn't yet been spoken.

- P E N D I N G -

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION:

At Los Angeles, will remain in contact with Confidential National Defense Informant [REDACTED] for further information regarding Subject.

Will review issues of FREIES DEUTSCHLAND for information about BRECHT pertinent to this investigation.

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-18112**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 3/30/43	PERIOD FOR WHICH MADE 3/13, 19, 22, 27/43	REPORT MADE BY [REDACTED] ko
TITLE BERTOLT EUGEN FRIEDRICH BRECHT, with aliases, Eugen Berthold Friedrich Brecht, Bert Brecht, Berdat			CHARACTER OF CASE INTERNAL SECURITY (G) ALIEN ENEMY CONTROL

SYNOPSIS OF FACTS:

Subject is author of "Die Massnahme" ("The Disciplinary Measure"), a self-styled "educational play" which advocates Communist world revolution by violent means. Subject also published letter defending this play and advocating its presentation by labor groups.

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REFERENCE:

Report of Special Agent **[REDACTED]** Los Angeles, dated March 6, 1943.

DETAILS:

Subject is the author, with HANNS EISLER and S. DUDON, of an "educational play" entitled "Die Massnahme" ("The Disciplinary Measure") which appears in German in the second volume of the collected works of BERTOLT BRECHT (BERTOLT BRECHT, Gesammelte Werke, Band II) pages 329 to 363. This volume was published by the Malik-Verlag Publishing Company, London, W.C. 1, and was printed by HEINRICH MERCY SOHN, Prag, Czechoslovakia, in March, 1938.

This play has been translated by the writer and a synopsis thereof is being set out below:

"The Disciplinary Measure" which the authors call an educational play, deals with the work of four Communist agitators who go from Moscow to Mukden, Manchuria to spread propaganda and support the Chinese Communists among the industries of Mukden. The action of the play takes place before

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the "Control Committee" when the four agitators return to give an account of their work and especially of the fact that they have been forced to kill a young Communist comrade whose intentions were good but whose death was deemed a necessity by the four agitators since his activity threatened to endanger the Communist movement among the Chinese.

In order to explain their position to the "Control Committee", the four agitators re-enact for that body their activity in Mukden.

In the first of these scenes, the four agitators explain that they were from Moscow, enroute to Mukden to spread propaganda and to support the Chinese party, and stated that they required the services of a guide and an automobile. The Young Comrade who explains that he is in favor of the measures of the Communist Party, consents to act as a guide for the four agitators who further explain to him their purpose as "bringing information about their situation to the uninformed; bringing class consciousness to the oppressed and the experience of the revolution to the class conscious."

Before he may go as a guide for the four agitators, the Young Comrade obtains permission to do so from his superior, the head of party headquarters at an outpost of the Soviet Union. This party head explains to the agitators and the Young Comrade that they will have to cross the border into Mukden in disguise and will have to remain simply unknown workers "in the interest of Communism" and "in agreement with the onward march of the proletarian masses of all countries approving world revolution".

When the four agitators and the Young Comrade went into Mukden, they instructed the Young Comrade to spread propaganda among the coolies towing a rice boat on the river. They specifically instructed the Young Comrade not to be overcome by sympathy for the coolies, thus being impelled to help them, but rather, to merely stir them up to demand better conditions of work. When the Young Comrade sees the sorry plight of the coolies, he cannot restrain himself, however, from assisting them, and he was immediately chased by the authorities.

The four agitators explained that this activity on the part of the Young Comrade endangered all of them, thereby endangering the movement.

In the next scene, the four agitators explained that they founded cells in industries and instructed the first functionaries as to how to print forbidden literature secretly. When part of a textile factory went out on strike and the remainder of workers continued at their jobs, the four agitators instructed the Young Comrade to go to the factory gate and distribute pamphlets. This, the Young Comrade does with the result that he becomes involved in a brawl in which a policeman was killed.

The four agitators consider this a mistake because

the Young Comrade then had to flee instead of distributing pamphlets and the Police Force was strengthened. The four agitators reasoned that the Young Comrade should have simply continued his task of spreading propaganda instead of involving himself in a fight, the purpose of which was to rectify some small injustice.

In the next scene, the four agitators explain that they taught the workers to transform their fight for better wages into a fight for power. They taught them to use weapons and demonstrations. They attempted to use to their own purposes a quarrel which had arisen between the British and the Manchurian authorities. It was hoped by the four agitators that the Manchurians would arm the workers in order to fight the English. They saw therein an opportunity for the workers to gain power through force of arms. The Young Comrade is sent to a rich employer to encourage him in arming the coolies. Since he cannot stand the employer's attitude, however, he leaves the latter's house before winning his point, thereby losing an opportunity for his party.

This, of course, was considered another mistake made by the Young Comrade.

In the next scene, the four agitators advised that there was a great deal of unrest in the city. The Young Comrade who was impressed by this unrest told the four agitators that the time was ripe for revolution and that he intended to leave the people in a revolt which would start with an attack on the City Hall. The Young Comrade explained that the leader of the unemployed group was a genuine socialist and that the unemployed had accepted the teachings of the Communists.

The four agitators stated that this was not enough, that the employed as well as the unemployed would first have to be incited to revolt. They also advised the Young Comrade that the leader of the unemployed, in whom he had faith, was merely a stooge of the employers. They told the Young Comrade further that they knew that the garrison at Mukden had been strengthened and that therefore, an attempted revolution would fail.

The Young Comrade would not be convinced, however, stating that he could wait no longer for revolution because the misery of the people demanded it. The four agitators indicate that the Communists are not in favor of helping every miserable person but are interested in organizing a truly successful revolution. The Young Comrade thereupon breaks with the four agitators, tearing off his disguise. When he heard the thunder of cannons, however, he realized his mistake and fled with the four agitators.

In the last scene, the four agitators decide on the proper measure to take in the critical situation in which they found themselves. They were being pursued by the authorities and were in danger of being found out because the identity of the Young Comrade was then known. They

therefore, decided that the Young Comrade would have to die and his body would have to be destroyed in order to save the movement.

The Young Comrade by that time sees his mistake and consents to being killed. He is shot and thrown into a lime pit where his body is destroyed. The Four Agitators then return to their work which was successful.

Between the various scenes of this play, the "Control Committee" indicates agreement with the action of the four agitators. In one instance they state, "He who fights for Communism must be able to fight and not to fight, to tell the truth and not to tell the truth, perform services and refuse to perform services, keep promises and fail to keep promises, to meet danger and to avoid danger, to be discernible and to be indiscernible. He who fights for Communism has only one virtue; that he fights for Communism.

In other places throughout the play, the "Control Committee" sings The Praise of the U.S.S.R., of the Communist Party and of illegal work. They conclude the play with the following addressed to the four agitators: "You spread the teachings of the Classicists, the ABC of Communism. To the uninformed you brought information about their situation, to the oppressed you brought class consciousness. To the class conscious you brought the experience of revolution. The revolution is also on the march there, and the ranks of the fighters are organized there also, and we are in agreement with you. Your report shows us how much is necessary to transform the world; anger and tenacity, knowledge and indignation, to strike quickly, to ponder deeply, cold patience, endless waiting, a grasp of individual detail and comprehension of the whole. We can only change reality when taught by reality."

In a letter dated May 12, 1930 at Berlin, which is published along with the foregoing play and which is signed by both EISLER and the Subject, the authors of "The Disciplinary Measure" defend this play and explain their intention in writing it. This letter objects to censorship of the "Disciplinary Measure" before its presentation. It specifically calls "The Disciplinary Measure" an educational play and suggests that its presentation be removed from all influences.

This letter further suggests that the play be presented by those for whom it was intended, and who alone have use for them: Workers choruses, groups of amateur players, school choruses, school orchestras.

In a note published together with the play, it is stated that "the players (singers and actors) have the task of teaching while they learn." This note further states: "However, attempts should not be made to derive recipes for political action from 'The Disciplinary Measure' without a knowledge of the ABC of dialectic materialism. What Lenin said about morality applies to the several ethical concepts such as Justice, Freedom, Humanity, etc., which appear in the play: 'We draw our moral philosophy from the interest of the proletarian class struggle.'"

On March 13, 1943, Source A advised that Subject and EISLER were co-authors of a march known as the "Song of Solidarity" (Solidaritasts-Lied) which was written in about 1931. According to Source A this march was adopted with the permission of Subject and EISLER as the song of the Communist youth organization in Germany prior to Hitler's rise to power.

ENCLOSURE:

TO THE BUREAU:

Three copies of the English translation of "The Disciplinary Measure", the letter written by Subject and EISLER and a note pertaining to the play and published with it.

-P E N D I N G-

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION:

*At Los Angeles, California, will maintain in contact with Confidential National Defense Informant [REDACTED] for further information regarding Subject.

*Will review issues of FREIES DEUTSCHLAND for information about BRECHT pertinent to this investigation.

Will present the facts in instant case to the United States Attorney to determine whether he will authorize the arrest of Subject as an enemy alien with a view to his internment.

8
HAB:KA

100-190707-3..

May 22, 1943

RECORDED

SAC, Los Angeles

Re: BERTOLT EUGEN FRIEDRICH BRECHT, with aliases
ALIEN ENEMY CONTROL - C

Dear Sir:

Reference is made to your letter of April 15, 1943 in the above entitled case.

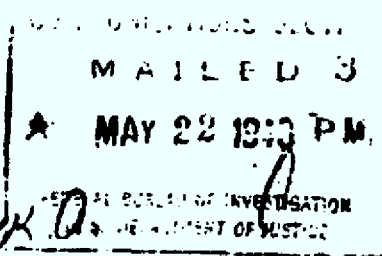
You are instructed to present the facts in this case to the United States Attorney for his opinion as to whether or not the captioned subject should be apprehended as a dangerous alien enemy. Immediately upon the receipt of an opinion from the United States Attorney you should communicate with the Bureau, setting forth full details of this opinion, together with the reasons given by the United States Attorney for deciding as he did. This action should be taken without delay in order that the case may be promptly followed up with the Department at the Seat of Government.

With respect to subject Brecht's connection with the [REDACTED] case, it is not desired that your office take any action at this time which might disclose confidential information or valuable informants.

Very truly yours,

John Edgar Hoover
Director

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Coffey _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Harbo _____
Mr. Hendon _____
Mr. McGuire _____
Mr. Mumford _____
Mr. Piper _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____



**Federal Bureau of Investigation
United States Department of Justice**

Los Angeles, California
April 16, 1943

Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT, with aliases
ALIEN ENEMY CONTROL (G)

Dear Sir:

Reference is made to the reports of Special Agent [redacted] Los Angeles, California, dated March 6, 1943 and March 30, 1943 in the above-entitled case, in which information is set out indicating that subject is a writer of Communist and revolutionary poetry and drama. Reference reports also contain information to the effect that subject is a German alien.

The material reviewed as a basis for the above reports not only advocates overthrow of the Government by force of arms with the intent of founding a Communist state, but advocates the use of sabotage by labor as a means of accomplishing its ends. The poem entitled "Demolition of the Ship OSKANA by the Crew", contained on Page 5 of reference report dated March 6, 1943, specifically refers to a United States Steamer which was destroyed by its crew since they were paid too small wages. It specifically refers to the expense to the United States of this act of sabotage. Furthermore, the author, and subject of this case, does not consider himself, according to his writings, an immigrant, but rather an exile from Germany, his native country. The poem entitled, "On the Designation 'Emigrant'", found on Page 8 of reference report dated March 6, 1943, expresses this point of view.

It is therefore suggested that the Bureau may wish to submit the facts in this case to the Department in order to determine whether any action might be taken by this office looking toward the internment of subject as an enemy alien. In the event that it is not deemed advisable to refer this matter to the Department, it is requested that this office be advised as to whether the facts should be referred to the United States Attorney at Los Angeles.

Whereas the writings of BRECHT set out in reference reports go back to approximately 1939 and prior thereto, investigation has disclosed that BRECHT is still inclined toward Communism and that his works are currently regarded by German refugee Communists as an expression of opinion



C.I.F.

Letter Los Angeles
5/21/43 C.I.F.

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Director

- 2 -

April 16, 1943


Re: BERTOLT EUGEN FRIEDRICH BRECHT, WAS
ALIEN ENEMY CONTROL (G)

in which they concur. The April, 1943, issue of the German publication "Freies Deutschland", carries an article about activities in New York which states that BRECHT and his works were honored in an evening's entertainment on March 6, 1943. BRECHT was supposed to be present on that occasion and some of the poems written by him were read by PETER LORRE and ELISABETH BERGNER. Investigation at Los Angeles has disclosed that some of the poems read by PETER LORRE are among those set out in reference reports.

An informant of this office alleges that BRECHT is looked upon by German Communists as their poet laureate. These latter facts are set out in greater detail in a report in the case entitled [REDACTED]

Due to the fact that the [REDACTED] investigation has been developed along extremely confidential lines, it is not desired that BRECHT'S present significance be presented to an enemy alien hearing board if this can be avoided, for fear of disclosing valuable sources of information thereby. If, therefore, it appears possible that an executive warrant be obtained without the use of this latter information, it is suggested that the same be withheld and only the information contained in reference reports be submitted for an opinion.

Very truly yours,


R. B. HOOD
Special Agent in Charge

BCT:CB
100-18112

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-18112**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 5/22/43	PERIOD FOR WHICH MADE 4/19/43 5/15/43	REPORT MADE BY [REDACTED] -CVB
TITLE BERTOLT EUGEN FRIEDRICH BRECHT, with aliases, Eugen Berthold Friedrich Brecht, Bert Brecht, Berdat.			CHARACTER OF CASE ALIEN ENTRY CONTROL - G

SYNOPSIS OF FACTS:

Confidential National Defense Informant [REDACTED] advises Subject made moving picture with Communist tendencies, which he showed in Moscow in 1932. Source [REDACTED] advises Subject is friend of numerous persons in SAIKA VIERTTEL's circle, who are known to have Communist tendencies. BRECHT's radical poetry is known to have been used recently by foreign group on program in New York. Advertisements in refugee weekly "AUFBAU" indicate BRECHT still active in New York, although Source [REDACTED] advises he is expected to return to Los Angeles soon.

- P -

REFERENCE: Report of Special Agent [REDACTED] Los Angeles, dated March 30, 1943.
Letter to Bureau dated April 16, 1943.

DETAILS:

On April 19, 1943, Confidential National Defense Informant [REDACTED] advised that to his knowledge Subject was in Moscow in 1932 to show a picture with Communist tendencies, entitled "KUHLEWAMPE". Informant stated that this picture had as its subject the unemployed who lived in a tent colony near Berlin. HANNS EISLER wrote the music accompanying this picture. Informant saw Subject in Moscow at that time, although he was not positive that he had seen EISLER as well.

On April 19, 1943, Source [REDACTED] advised that Subject's wife was frequently invited to social affairs put on by SAIKA VIERTTEL, 165 Mabery, Santa

APPROVED AND
FORWARDED:

SPECIAL AGENT
IN CHARGE

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3 Bureau
1 New York (Info)
4 Los Angeles

RECORDED

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INDEXED

JUN 9 1943

Monica, and that Subject and his wife were popular with persons of Communist tendencies in SALKA VIERTEL's circle.

Source [redacted] considered LION FEUCHTWANGER, BERTHOLD VIERTEL, ALEXANDER HACKENSCHMIED, HERBERT KLEIN, BORIS INGSTER, ALEXANDER GRAHACH and FRITZ KORTNER as persons belonging to this group and having Communist tendencies. Source [redacted] also advised that Subject is still in New York, but that he was expected to return to Los Angeles in the near future.

On February 8, 1943 Subject left by the Southern Pacific train, the Californian, for New York, after having duly applied for permission to travel, and after having received a permit from the United States Attorney at Los Angeles. BRECHT stated in his application for this permit that he was going to New York for a period of eight weeks to attend to business of a theatrical nature. He said that he could be reached in New York through ERWIN PISCATOR, 66 West 12th Street, New York City. The New York Field Division was informed of BRECHT's travel to New York.

Relative to BRECHT's activity in New York, it is observed from the April, 1943, issue of FREIES DEUTSCHLAND that BRECHT's works are being read there and that an evening is being dedicated to him. This matter is written up by ALFRED KANTOROWICZ, who is referred to previously in this file as the author of the "New York Letter" carried monthly in FREIES DEUTSCHLAND. A portion of this article relative to BRECHT is translated as follows:

"The literary activity of the anti-Fascist German American circles in New York were stimulated by the arrival of BERT BRECHT in New York. The 'Tribune for Free German Art and Literature in America' took possession of the man and his new works. On Saturday, March 6, a BERT BRECHT evening will be held in the theater of the 'New School' in New York, directed by ERWIN PISCATOR. This occasion was initiated by the 'Tribune' and is under the artistic direction of FRIEDRICH ALEXAN in the presence of the guest. The former (and one may well add the future) publisher of the German editions of BRECHT's works, WIKLAND HERZFELDS, will open the program. One will hear phonograph records, some of the songs of BRECHT which are familiar and liked by all anti-Fascists in the world—for example, The Solidarity Song, whose refrain will certainly be hummed or sung by the audience: 'Forward, and do not forget the source of our strength'. LIESEL NEUMANN will read new poetic prose written by BRECHT. The German actor PETER LORRE, who has become a star in Hollywood, will recite poems by BRECHT. And ELIZABETH BERGMER—it is unnecessary to explain her importance to German acting, everyone knows her—will read BERT BRECHT's ballad 'The Children's Crusade', which was first published in the German American periodical 'The German-American', which is well worth reading."

Confidential National Defense Informant [redacted] advised this office at the time when PETER LORRE returned to Los Angeles from New York.

This Informant learned through a friend of Mrs. LORRE that PETER LORRE had read some of BRECHT's works at a meeting in New York, which may be identical with the meeting mentioned in FREIES DEUTSCHLAND.

Shortly thereafter, Source [redacted] obtained from PETER LORRE a typewritten program indicating the poems of BRECHT which he had read in New York. This program was exhibited to Confidential National Defense Informant [redacted] and the writer. It contained, among other numbers, several poems from BRECHT's "SVENDBORGER GEDICHTE", which are of a revolutionary nature, such as "Schwierigkeit des Regierens", "An die Nachgeborenen", "Laotse" and "Ueber die Bezeichnung Emigranten". Source [redacted] also had the copy of "SVENDBORGER GEDICHTE" from which LORRE read and it was noted therein that the word emigration had been changed to exile in the poem entitled "Ueber die Bezeichnung Emigranten". This poem was set out in full in a prior report and the above is being mentioned simply to indicate that persons connected with Subject do not consider themselves immigrants here, but look upon themselves rather as exiles who wait to return to Europe.

On May 15, 1943, Confidential National Defense Informant [redacted] furnished this office with two advertisements found in the May 7, 1943 and April 23, 1943 issues of "AUFBAU", refugee weekly published in New York. One of these advertisements is for a special program under the auspices of the "Tribune" at the Heckscher Theater, 1 East 104th Street, New York, on April 24, 1943 at 8:15 p.m. According to the advertisement, this program was sponsored by the Landessentrale der Arbeiter-Krankenkasse Von Amerika (The Central Office of the Workers Health Insurance Association of America), and the Washington Heights Center (Branches 91, 92 and 410). The program to be offered was described as a BERTOLT BRECHT evening, at which Subject would read some of his new poems. Other persons participating in this program are listed as follows: ELISABETH BERGMER, HERTHA GJAZ, GRETA WILLIJS, HERBERT BERGHOF, WILAND HERZFELDE. FRIEDRICH GEORGE ALEXAN was said to be responsible for directing the program, which was called a "closed" meeting, to which members of the above organizations were invited.

The second advertisement was for a program to be held May 10, 1943 at the Studio Theater, 66 West 12th Street, New York, in honor of the 10th anniversary of the burning of books on the same date in 1933. This advertisement lists Subject as one of the persons cooperating in putting on this program. Other persons in the same capacity are listed as follows: WILLIAM ROSE BENET, I. WAN GOLL, OSKAR MARIA GRAF, ALFRED KANTOROWICZ, RASTKO PETROVICH, ELMER RICE, ANDRE SPIRE and GENEVIEVE TAGGART DE LITT. Speakers for this affair are listed as follows: EVE DANIEL, JOY DAVIDMAN, ELEANOR VAN MENDLSOHN and HUGHES MARLOWE. L. TERASPULSKY and GIARA LANG are listed as soloists; ALFRED KRENBORG is listed as chairman, and FRIEDRICH GEORGE ALEXAN is listed as the person responsible for directing the program. It appears that the Joint Committee for the Restoration of Burned and Banished Books in Europe, The New School for Social Research, Die Tribüne fuer Freie Deutsche Literatur und Kunst and other organizations are considered sponsors for the program.

Since previous information reported in this case indicates the Communistic trend of BRECHT's literature, some of which is known to have been recently read in New York at programs similar to those advertised in the AUFBAU, the above is set out to indicate that BRECHT's activity in New York appears to be continuing.

- P E N D I N G -

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION:

At Los Angeles, will maintain contact with Confidential National Defense Informant [redacted] and Source [redacted] for information relative to Subject's activities.

Will continue to review issues of FREIES DEUTSCHLAND and AUFBAU for current information regarding Subject.

Upon receipt of information from the Bureau in answer to reference letter dated April 16, 1943, will take whatever action is recommended with regard to obtaining the internment of Subject as an enemy alien.

A copy of this report is being forwarded to the New York Field Division for information, inasmuch as Subject is presently residing in New York.

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-18112**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 6/8/43	PERIOD FOR WHICH MADE 6/7/43	REPORT MADE BY [REDACTED] Mac
TITLE BERTOLT EUGEN FRIEDRICH BRECHT, with aliases			CHARACTER OF CASE ALIEN ENEMY CONTROL - G

SYNOPSIS OF FACTS:

Subject obtained necessary permit and travel to New York on February 8, 1943. Article in April, 1943, issue of "FREIES DEUTSCHLAND", a German-language periodical, published in Mexico, states meeting was to be held in New York on March 6, 1943, in honor of Subject and his works. Advertisements in "AUFBAU", German-language newspaper, published in New York, indicate that Subject was active in two programs presented on April 24 and May 10, 1943, in New York. Meeting of April 24th, which was dedicated to Subject, and at which he was to read his own poetry, was called a "closed" meeting, only open to members of sponsoring organizations, the "LANDESZENTRALE DER ARBEITER-KRANKENKASSE VON AMERIKA" and "The Washington Heights Center". Subject allegedly returned to Los Angeles about May 15, 1943.

- P -

REFERENCE: Bureau file no. 100-190707.

DETAILS:

On February 8, 1943, after applying for and receiving permission to travel, Subject left Los Angeles for New York. In his application to the United States Attorney for travel permission, BRECHT stated that he was going to New York for a period of eight weeks, to attend to

APPROVED AND FORWARDED <i>[Signature]</i>	SPECIAL AGENT IN CHARGE S	DO NOT WRITE IN THESE SPACES
COPIES OF THIS REPORT CC D/I 2-7-48 5 - Bureau 7 - Los Angeles		100-112-1-5 26 JUN 14 1943 RECORDED INDEXED

61 JUN 26 1943

business of a theatrical nature. BRECHT gave no specific address in New York to which he was going, but stated that he could be reached there through ERWIN PISCATOR, 66 West Twelfth Street, New York City.

Relative to Subject's activity in New York, it is observed from the April, 1943, issue of "FREIES DEUTSCHLAND", a German-language periodical published in Mexico, that BRECHT's works are being read there as part of a program dedicated to him. This matter was reported in the above publication under the caption "New York Letter", written by ALFRED KANTOROWICZ. A portion of this article relative to BRECHT is translated as follows:

"The literary activity of the anti-Fascist German American circles in New York were stimulated by the arrival of BERT BRECHT in New York. The 'Tribune for Free German Art and Literature in America' took possession of the man and his new works. On Saturday, March 6, a BERT BRECHT evening will be held in the theater of the 'New School' in New York, directed by ERWIN PISCATOR. This occasion was initiated by the 'Tribune' and is under the artistic direction of FRIEDRICH ALKIAN in the presence of the guest. The former (and one may well add the future) publisher of the German editions of BRECHT's works, WIELAND HERZFELDE, will open the program. One will hear phonograph records, some of the songs of BRECHT which are familiar and liked by all anti-Fascists in the world—for example, the Solidarity Song, whose refrain will certainly be hummed or sung by the audience: 'Forward, and do not forget the source of our strength'. LIESEL NEUMANN will read new poetic prose written by BRECHT. The German actor PETER LOHRE, who has become a star in Hollywood, will recite poems by BRECHT. And ELIZABETH BERGMER—it is unnecessary to explain her importance to German acting, everyone knows her—will read BERT BRECHT's ballad 'The Children's Crusade', which was first published in the German American periodical 'The German-American', which is well worth reading."

It is noted that the above quotation makes reference to one WIELAND HERZFELDE, publisher of the German editions of BRECHT's works. A check of the edition of BRECHT's works containing the play entitled "Die Massnahme" (known in English as the "Expedient", or "The Disciplinary Measure") which has been previously reported on, indicates that WIELAND HERZFELDE's name appears on the copyright page, together with the name of the Malik-Verlag Publishing Company. Further reference to HERZFELDE will be found later in this report.

It is also noted from the program quoted above that BRECHT's "Solidarity Song" was to be heard at the meeting of March 6, 1943. Attention is directed to the information previously reported, to the effect that this song, which was written in about 1931, was adopted as the song of the Communist youth organization in Germany, prior to HITLER's rise to power, with the permission of Subject, its author.

The April 23 and May 7, 1943, issues of the "AUFBAU", German-language newspaper, published in New York, contained advertisements which reflect Subject's activities there. One of these advertisements is for a special program held under the auspices of the "Tribune", at the Heckscher Theater, which is located at 1 East 104th Street, New York, on April 24, 1943, at 8:15 p.m. According to the advertisement, this program was sponsored by the "LANDESZENTRALE DER ARBEITER-KRANKENKASSE VON AMERIKA" (Central Office of the Workers Health Insurance Association of America), and the Washington Heights Center, Branches 91, 92, and 410. The program offered is described in the advertisement as a Bertolt Brecht Evening, at which the Subject would read some of his own poems. Other persons participating in this program are listed as follows:

WIEZANA HERZFELDE
HERBERT BERGHOF
GRETA WILLEIS
HERTHA GLAZ
ELIZABETH BERGNER

The program is said to be under the direction of FRIEDRICH GEORGE ALEXIAN, and is described as a "closed" meeting, to which members of the sponsoring organizations are invited.

The second advertisement is for a program scheduled for May 10, 1943, at the Studio Theater, 66 West 12th Street, New York, in honor of the tenth anniversary of the burning of books on the same date in 1933. This advertisement lists Subject as one of the persons cooperating in putting on this program. ALFRED KANTOROWICZ and several others are listed in the same capacity. The following persons were scheduled to speak:

EVE DANIEL
JOY DAVIDMAN
ELEANORE VON MENDELSON
HUGHES MARLOWE

The program was to be under the direction of FRIEDRICH GEORGE ALEXIAN; ALFRED KREIMBORG was to act as Chairman. The "Tribune", mentioned in the previous program, and other organizations, according to the advertisement, sponsored this program.

This office has recently been advised that Subject returned to his home in Santa Monica on about May 15, 1943.

- P E N D I N G -

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION:

AT LOS ANGELES, CALIFORNIA, Will maintain contact with [REDACTED] for information relative to Subject's current activities.

Will continue to review issues of "FREIES DEUTSCHLAND" and "AUFRAU", for information regarding Subject.

Will refer the facts in instant case to United States Attorney at Los Angeles for an opinion as to whether Subject may be proceeded against with a view to obtaining his internment as an enemy alien.

RECORDED

EAB:bjh
100-190707-6

Date: July 13, 1943

To: SAC, Los Angeles

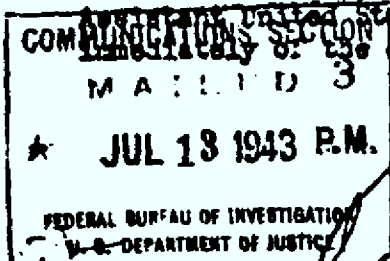
From: J. Edgar Hoover - Director, Federal Bureau of Investigation

Subject: BERTHOLT EUGEN FRIEDRICH REICHT, was
Alien Enemy Control - C

Reference is made to your letter of June 18, 1943, advising of the most recent developments in this case.

In view of the fact that the Assistant United States Attorney submitted the question of whether or not captioned subject should be apprehended as a dangerous alien enemy to the Department, it is not thought that the Bureau should follow this matter up with the Department until such time as some decision is rendered.

You are, therefore, instructed to maintain close contact with the Assistant United States Attorney handling this case and to advise the Bureau immediately of the opinion furnished him by the Department.



34 JUL 16 1943 195

Save

Federal Bureau of Investigation
United States Department of Justice

Los Angeles (13) California
June 18, 1943.

Director, FBI

RE: BERTHOLT EUGEN FRIEDRICH BRECHT, w.as.
ALIEN ENEMY CONTROL (C)

Dear Sir:

Reference is made to Bureau letter dated May 22, 1943 (100-190707) in the above entitled matter, instructing this office to present the facts in instant case to the United States Attorney at Los Angeles for his opinion as to whether or not subject should be apprehended as a dangerous alien enemy. Referenced letter requested that the Bureau be immediately advised regarding the details of the opinion of the United States Attorney in order that the case might be promptly followed up with the Department at the Seat of Government.

The facts in this case, as set out in the reports of Special Agent [redacted] Los Angeles, dated March 6, 1943, March 30, 1943, and June 8, 1943, were presented to Assistant United States Attorney ATTILIO DIGIROLAMO on June 14, 1943, upon his return to duty after a trip to Washington, D. C. On the basis of the above mentioned reports, together with a translation of a play written by subject, known as "Die Massnahme", which has also been furnished to the Bureau, Assistant United States Attorney DIGIROLAMO decided to lay the question of subject's apprehension before the Department without making any definite recommendations.

In submitting copies of the above mentioned reports and translation to the Department, the United States Attorney at Los Angeles advised the Department that subject, an alien enemy, appeared to be a proletarian, bordering on an anarchist, who, in his play "Die Massnahme", expounded "Communism of the Soviet Russian ideology". The United States Attorney went on to state that subject is opposed to capitalism in any form; that he advocates extreme violence to further the Communist cause as a whole rather than to relieve oppressed peoples. It therefore appeared that subject might be apprehended in time of war on the grounds that he is an alien enemy whose activities are dangerous to our national security.

The United States Attorney also raised the issue of subject's status as a leader type who advocates violence for a cause opposed to Nazism and which is compatible with the ideology of a government which is an ally of the United States. Therefore, if internment were based solely on the possibility of subject's giving aid and comfort to the enemies of this country, there would be no proper cause for his internment. "On the other hand," quoting the United States Attorney literally, "one cannot pass unobserved the fact that the subject in his literature justifies any means for the 'cause' and he may deem it propitious to strike at a time when all our efforts are directed toward winning the war."



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Director, FBI

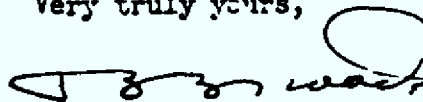
- 2 -

June 18, 1943

RE: BERTHOLT FUGER-FRIEDRICH BRECHT, w.as.
ALIEN ENEMY CONTROL (G)

As previously stated, the United States Attorney offered no definite opinion regarding subject's apprehension in this case, but requested the Department's advice and instructions in the matter.

Very truly yours,



R. L. HOOD
SAC

RCT:GLF
100-13112

**Federal Bureau of Investigation
United States Department of Justice**

**Los Angeles 13, California
July 10, 1943**

Director, FBI

**Re: BERTOLT EUGEN FRIEDRICH BRECHT, w.as.;
ALIEN ENEMY CONTROL - G**

Dear Sir:

Reference is made to the report of Special Agent [REDACTED] Los Angeles, dated July 10, 1943, five copies of which are enclosed herewith, which advises that no authorization is being made at this time for the apprehension of Subject as a dangerous alien enemy. It will be further noted in reference report that the Department suggested that periodic checks be made of Subject's activities in order that this case may be given further consideration should information of importance be developed.

This is to advise that continuous investigation is being conducted relative to Subject's activities in connection with the case entitled [REDACTED] since Subject's associations and activities involve him with persons who are being investigated in the [REDACTED] case, and whose activities should not be presented to an Alien Enemy Hearing Board at this time, further information regarding BRECHT will be carried under the latter caption and will not be reported in instant case, unless they can be segregated from the activities of other individuals and reflect on BRECHT alone.

Very truly yours,

**R. B. HOOD
SAC**

**RT:cvb
100-18112**

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Enc.

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Op. 10

58 JUL 27 1943

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FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-18112**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 7/10/43	PERIOD FOR WHICH MADE 6/14, 26; 7/2/43	REPORT MADE BY [REDACTED] cvb
TITLE BERTOLT EUGEN FRIEDRICH BRECHT, with aliases, Eugen Berthold Friedrich Brecht, Bert Brecht, Berdat			CHARACTER OF CASE ALIEN ENEMY CONTROL - G

SYNOPSIS OF FACTS: Facts in instant case presented to Assistant United States Attorney ATTILIO di GIROLAMO on June 14, 1943. On June 26, 1943, [REDACTED] of Assistant United States Attorney di GIROLAMO's office, advised that no Presidential Warrant was being authorized for Subject's apprehension as an alien enemy at this time. On July 1, 1943, Subject was granted permission to travel to Arrowhead, California, to visit the actor PETER LORRE.

- C -

REFERENCE: Bureau file number 100-190707.
Report of Special Agent [REDACTED] Los Angeles, dated June 8, 1943.
Letter to Bureau dated June 18, 1943.

DETAILS:

The facts developed in instant investigation were presented to Assistant United States Attorney ATTILIO di GIROLAMO on June 14, 1943. On June 26, 1943, after advice had been received from the Department relative to this matter, [REDACTED] of Assistant United States Attorney di GIROLAMO's office, advised that no Presidential Warrant was being authorized for Subject's apprehension as an alien enemy at this time. The Department suggested, however, that the United States Attorney at Los Angeles request this office to make periodic checks of Subject's activities and to report the same, at which time the Department would re-open instant matter and give it further consideration.

On July 2, 1943, it was learned from the office of the United

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COPIES OF THIS REPORT 5 Bureau 1 USA Los Angeles 2 Los Angeles cc Div. 1 7-27-43 EQS: [REDACTED] 479	1943	RECORDED

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States Attorney that Subject had, on July 1, 1943, applied for permission to travel to Arrowhead, California, to visit the well-known actor PETER LORRE. This travel request, which was granted, stated that Subject wished to depart on July 3 and return on July 6, 1943.

Inasmuch as no continuous investigation has been requested in instant matter, this case is being closed herewith, subject to being reopened to report the activities of Subject as disclosed by periodic checks, which will be made from time to time by this office.

- C L O S E D -



Federal Bureau of Investigation
United States Department of Justice

Los Angeles, 13, California
July 28, 1943

Director, FBI

Re: BERTOLT EUGEN. FRIEDRICH BRECHT, was.
ALIEN ENEMY CONTROL - G

Dear Sir:

Reference is made to Bureau letter dated July 13, 1943, in the above-entitled matter, Bureau file No. 100-190707.

Attention is respectfully directed to Los Angeles letter to the Bureau dated July 10, 1943, and to the report enclosed therewith made by Special Agent [redacted] Los Angeles, dated July 10, 1943. This report contains information relative to the decision of the Department which advised the office of the United States Attorney at Los Angeles that no Presidential warrant would be authorized for subject's apprehension as a dangerous alien enemy at this time.

Although not stated in the above report, [redacted] of Assistant United States Attorney DI GIROLAMO's office read the Department's communication relative thereto, to the Agent who reported the above matter. This letter contained no reference to any reason the Department might have had for not authorizing the issuance of a Presidential warrant for subject's apprehension.

As stated in my letter dated July 10, 1943, the activities of the subject are being followed in connection with the investigation of the case entitled "[redacted]", and instant case is being carried in a closed status.

Very truly yours,

R. B. Hood
R. B. HOOD
SAC

BCT:KH
100-18112

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OP-12

51 AUG 12 1944

RECORDED

INDEXED

Form 4118
April 1943

STATES CIVIL SERVICE COMMISSION
WASHINGTON, D. C.

CONFIDENTIAL

File IC:KEC

Date September 30, 1943

The Commission desires to bring to your attention the information summarized below:

IDENTIFYING DATA: Berthold Brecht, 1063 California Street, Santa Monica, California.

SUMMARY OF INFORMATION:

It is alleged that Mr. Brecht is an outspoken Communist and that he is one of the group which formed the German Modern Music Group at 764 Hoover Street in Los Angeles, California on February 9, 1936.

ACTION TAKEN BY THE COMMISSION: The Commission has made no investigation in this case.

Very truly yours,

RECORDED

Wm. H. McMillen
Chief
Investigations Division

Copies sent to the agencies checked:

- ☒ Federal Bureau of Investigation
- ☒ Military Intelligence Service
- ☒ Office of Naval Intelligence

61 OCT 26 1943

Los Angeles - 13 - California
May 18, 1944

PERSONAL AND CONFIDENTIAL

Director, FBI

RE: FREE GERMAN ACTIVITY IN
THE LOS ANGELES AREA;
INTERNAL SECURITY - R

Dear Sir:

INDEX 5 IS

Since correspondence between the Free German group in Mexico and persons in the Los Angeles area has been carried on as reflected in previous reports in this case, it is recommended that the following subjects be placed on the National Censorship Watch List for ninety days:

1. [REDACTED]
2. BERTOLT BRECHT, 1063 - 26 Street, Santa Monica, California.
3. [REDACTED]
4. [REDACTED]
5. [REDACTED]
6. [REDACTED]
7. [REDACTED]

Very truly yours,

E. B. RICH
SAC

EFL:AM
100-21367

UNITED STATES GOVERNMENT

MAY 16 1944

ORIGINAL COPY FILED IN

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES**FILE NO. **100-18112**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 10/2/44	PERIOD FOR WHICH MADE 7/22, 25, 26, 28, 29, 31, 8/1-4, 9-11, 14, 25, 26, 28/44	REPORT MADE BY [REDACTED]
TITLE BERTOLT EUGEN FRIEDRICH BRECHT, with aliases; Eugen Berthold Friedrich Brecht, Bert Bracht, Berdat			CHARACTER OF CASE INTERNAL SECURITY - R

SYNOPSIS OF FACTS:

PERSONAL & CONFIDENTIAL**CONFIDENTIAL**

Reference 5-IS. BERT BRECHT German alien born Augsburg, Germany, 2/10/98, arrived U.S. at San Pedro, Calif., 7/21/41, from Finland. He is German poet allegedly a Communist and member of underground in Europe. In 1931 he and HANS EISLER wrote "Song of Solidarity," adopted by Communist youth organization in Germany. He was exiled from Germany in about 1933 and has since lived in Finland, France and Russia. From 1935 to 1939 he signed with LION FEUCHTWANGER and WILLY BREDEL as editor of "Das Wort (The Word)", published in Moscow by exiled German Communists. In 1936 he allegedly assisted "Professor ELLI JACOBSON, Soviet Agent," in organizing German-Communist Modern Movement Group in Los Angeles, but his presence in U.S. at that time unconfirmed. His writings in 1939 advocate overthrow of capitalism, establishment of Communist state, and use of sabotage by labor to attain its ends. From July 1939 to July 1940 he received \$80 per month from fund collected by FRITZ LANG, Hollywood, California, with knowledge and approval of OTTO KATZ, alleged OGPU agent in Mexico, active in Free German movement, which aims at pro-Russian postwar German government. In U.S. he has written for "Freies Deutschland," organ of Free German movement, and has affiliated with LION FEUCHTWANGER, HEINRICH MANN, and HANS EISLER, all communist German writers now in LA area and active in Free German movement. From February to May 1943, and November 1943 to March or April 1944, he visited New York, where he allegedly was active in

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organization of a Free German group which was to be camouflaged so as not to appear as a Communist front. In May 1944, Council for Democratic Germany, of which BRECHT was an organizer, was announced; its personnel identified it with the camouflaged organization.

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REFERENCE: Bureau file No. 100-190707.

DETAILS:

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This investigation is being reopened for the purpose of summarizing known information concerning BERTOLT BRECHT, 1063 26th Street, Santa Monica, California, and initiating further investigation in order to keep abreast of his current activities in connection with the Free German movement.

PERSONAL DATA AND REPUTATION

IMMIGRATION AND NATURALIZATION SERVICE
Los Angeles, California

The records of this governmental agency reflect that EUGEN BEUTHOLD FRIEDRICH BRECHT was born in Augsburg, Germany, on February 10, 1898. In 1928 he married HELEN WEIGEL BRECHT in Berlin, Germany. BRECHT and his wife arrived in the United States at the Port of San Pedro, California, on July 21, 1941, aboard the SS Annie Jackson from Helsingfors, Finland. He was accompanied by his two children, STEFAN and BARBARA BRECHT, then 16 and 12 years of age respectively. On December 8, 1941, at Los Angeles, BRECHT declared his intention to become a citizen of the United States.

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IMMIGRATION AND NATURALIZATION SERVICE
Philadelphia, Pennsylvania

BERT BRECHT registered as an alien enemy in February 1942 and was assigned Registration #7624464. In his application for a registration certificate he gave the same information as mentioned above concerning his birth date, arrival in the United States, and intention to become a United States citizen. He also stated that he was last a citizen of Germany, though he had been expatriated by that country. He asserted membership in an authors' organization known as the Pen Club, and he gave the names of Mr. and Mrs. WILLIAM DIETERLE as persons who could vouch for his loyalty. He gave his residence address at that time as 817 25th Street, Santa Monica, California, but subsequently gave notice of moving to 1063 26th Street, Santa Monica. It is to be noted that while the application for a registration certificate is made out in the name of EUGEN BERTHOLD FRIEDRICH BRECHT, he signed the oath in connection therewith as BERTOLT EUGEN FRIEDRICH BRECHT.

SOURCE

Through this source it was learned that on May 17, 1940, BRECHT, who was then in Helsingfors, Finland, entered the names of the members of his family on the American quota waiting list in Copenhagen, Denmark. He indicated the members of his family as follows:

"(BER)TOLT BRECHT, born February 10, 1898, in Augsburg, German passport, written in New York 1936, valid until January 1941.

"(HEL)ENE BRECHT, nee WEIGL, born May 12, 1900, in Vienna. Danish refugee papers written in Copenhagen, valid until August 1940.

"(STEFAN) BRECHT, born November 3, 1924, in Berlin. Danish refugee certificate written in Copenhagen, valid until August 1940.

"BARBARA BRECHT, born October 28, 1930, in Berlin. Danish refugee certificate written in Copenhagen, valid until August 1940.

"My collaborator for many years, MARGARETE JUUL STEFFIN, born March 21, 1908, in Berlin (Danish citizen through marriage). Danish passport written in 1936 in Copenhagen, valid until August, 1941."

SOURCE

According to this source, BERT BRECHT is believed to be the cousin of one FRITZ LANG, a known German espionage agent in Lisbon, Portugal, during 1940 and 1941. This source claimed that LANG made such a statement to her.

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but that inasmuch as LANG was an unusually boastful individual she could not determine from his conversation whether he was telling the truth or not. This FRITZ LANG is not identical with the FRITZ LANG mentioned hereinafter. It might be noted that BERT BRECHT has never been interviewed concerning his possible relationship to this German espionage agent.

SOURCE [REDACTED]

According to this source, [REDACTED] advised during May 1944 that a Mrs. KARIN MICHAELIS has been residing at the BRECHT home, 1063 26th Street, Santa Monica, for approximately eight months. It was his opinion that MICHAELIS is related to Mrs. BRECHT.

A recent mail cover reflects a letter postmarked August 23, 1944, Keene Valley, New York, from MICHAELIS, 205 West Fifth Avenue, New York City, to Miss LARSEN and Miss HANSEN, c/o Mrs. HELENE BRECHT. This, of course, indicates that KARIN MICHAELIS is presently in New York and that two other individuals are possibly residing in the BRECHT home at this time.

It is known to this office that KARIN MICHAELIS is a Danish writer who in November 1943 visited at the home of HANS EISLER, 1650 A-alfi Drive, Pacific Palisades, an associate of BRECHT. Further, it is known that she is on the Advisory Board of the Anti-Nazi Student Committee, 236 East 82d Street, New York City, a German Communist organization. The exact nature of MICHAELIS's activities in the BRECHT residence or the purpose of her living there is unknown.

This source furnished information from the book, "Twentieth Century Authors," published in 1942, which in part has the following to say about BRECHT:

"German poet, playwright and novelist, familiarly known as 'BERT BRECHT' to the Germany-in-exile, was born in Augsburg, the capital of Bavarian Swabia.... BRECHT's 'Ballad of the Dead Soldier', describing how they dug up a soldier, patched him up, and sent him back to the front, circulated by word of mouth throughout Germany, winning its author the undying hatred of the military. His writings and unremitting political activities -- he was a member of the Augsburg Revolutionary Committee -- earned him the honor of being fifth on the Nazi list when Hitler's Beer Hall Putsch (November 1923) failed.

"After the Schiffbauerdam Theater of Berlin was offered to BRECHT for his productions, he trained actors who later became some of the finest in the world--among them--OSKAR HOXOLKA, PETER LORRE, HELENE WEIGEL, LOTTA LENIA, ALEXANDER GRANACH, ERNST BUSCH.... (Several of these individuals, who include HELENE WEIGEL, BRECHT's wife, will be mentioned later in this report.)

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"In 1933 when BRECHT's dramatic version of Gorky's Mother was in its sixty-first performance in Berlin, the police mounted the stage and arrested the actors. The play, translated by PAUL PETERS, was staged by the Theater Union of New York in December 1935. After Hitler's rise to power, BRECHT was expelled from the Third Reich and has since lived in France, Norway, the Soviet Union, and now the United States.

"In exile BERTOLT BRECHT has written a novel, 'A Penny for the Poor,' (1934)....mercilessly exposing with mordant wit the faults and failures of the present age. For the theater he has created the vitriolic anti-Nazi satire, Round Heads, Peak Heads (1937), and an equally pungent sequence of plays on life in the Third Reich.... The most significant of his dramas, however, is the one act Senora Carrars Rifles (1938), dealing with the Spanish War.

"....Hated by the Nazis, BRECHT was fortunate to escape with his life and arrive in this country safely at last in 1941.... Mother Courage, an historical play of the Thirty Years War, has been tentatively announced for publication here."

SOURCE

This source furnished further information concerning BRECHT from the book entitled, "Germany: A Self Portrait," published in 1944 by the Oxford University Press, London, New York, Toronto. This book states that BRECHT was born, as previously indicated, of a lower middle class family. He was drafted into the German Army at the age of 17 and served through World War I as a medical orderly. The phenomenal success of his "Ballad of the Dead Soldier," which was based on his experiences in Army hospitals, decided him on a writing career. He became the most important playwright of the younger generation. He was invited to join the staff of the Deutsches Theater in Berlin by the director, MAX REINHARDT. Later, seeking more freedom for experiments, he supervised his own productions at the Schiffbauerdam Theater, collaborating with the director, ERWIN PISCATOR, and the composer, KURT WEILL. The most notable production of this trio was an adaptation of JOHN GAY's "The Beggar's Opera," which in BRECHT's modern version became an acid satire on conditions in Weimar, Germany. BRECHT escaped from Germany when Hitler came to power and lived in exile in France, Denmark, Norway, and Soviet Russia before coming to the United States. He has written much in exile, and every line is directed against the rulers of present day Germany. His most recent book is a poetic play, "The Trial of Lucullus." His poem, "The Ballad of the German Soldier's Bride," has been beamed to Germany by the British Broadcasting Corporation.

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SOURCE [REDACTED]

This informant, [REDACTED] has advised that from conversation overheard, BRECHT is supposed to have escaped from a concentration camp in Germany disguised as a woman.

SOURCE [REDACTED]

According to this source, it was never established whether BERT BRECHT was technically a member of the German Communist Party in Germany, but it was nevertheless known that he was a member of various Communist front organizations and participated in many affairs sponsored by the German Communist Party. His plays were used by the Communist Party on many occasions, according to this source.

SOURCE [REDACTED]

This source, who knew Mr. and Mrs. BRECHT in Germany, advised that they were Communists and that there was no doubt about their political attitude at that time, as it was evidenced in their activities and associations and in the writings of BRECHT.

SOURCE [REDACTED]

This source advised that he knew BERT BRECHT by reputation in Germany, where he was considered a radical and an associate of persons with communistic inclinations. This source further stated that he has since become personally acquainted with BRECHT in the United States and has found him still to be a radical and an enemy of capitalism. According to this source, BRECHT had been imprisoned by the Nazis at one time and apparently had been severely treated by them.

SOURCE [REDACTED]

This source has stated that he considers BERT BRECHT a Communist, though he was unable to furnish specific information. He spoke in generalities of the Communist tendencies of BRECHT, which will be indicated later.

SOURCE [REDACTED]

According to this source, [REDACTED]

[REDACTED] advised that from his various contacts with BRECHT he was convinced that BRECHT has studied Communist doctrine meticulously, and that he felt that men such as BRECHT tend to advocate Marxism but to live a rather bourgeois existence themselves.

ACTIVITIES IN EUROPE, 1930 TO 1940

SOURCE

According to this source, BERT BRECHT together with HANNS EISLER and S. DUDEN wrote an educational play entitled "Die Massnahme" (The Disciplinary Measure) in 1930, or possibly earlier. This play appears in the second volume of the collected works of BERTOLT BRECHT (BERTHOLD BRECHT, Gesammelte Werke, Band II), pages 329 to 363. This volume was published by the Malik-Verlag Publishing Company, London W.C. 1, and was printed by HEINRICH MERCY/SOHN, Prag, Czechoslovakia.

According to this source, "The Disciplinary Measure" is described as an "educational play" by its authors. It deals with the work of four Communist agitators who go from Moscow to Mukden, Manchuria, to spread propaganda and support the Chinese Communists among the industries of Mukden. The action of the play takes place before the "Control Committee" when the four agitators return to give an account of their work and experience of the fact that they have been forced to kill a young Communist comrade whose intentions were good but whose death was deemed a necessity by the four agitators since his activity threatened to endanger the Communist movement among the Chinese. In order to explain the position to the Control Committee, the four agitators reenact for that body their activity in Mukden. On the whole, the book advocates Communist world revolution by violent means.

This source reflects that a letter dated May 12, 1930, at Berlin, Germany, was published along with this play. It is signed by both HANNS EISLER and BERT BRECHT. It defends the play, explains the intention in writing it, objects to censorship before its presentation, and specifically calls it an educational play. It suggests that its presentation be removed from all influences. A complete translation of this play has previously been brought to the attention of the Bureau.

SOURCE

This source advised that in about 1931 BERT BRECHT and HANNS EISLER were two-authors of a march known as the "Song of Solidarity" (Solidaritats-Lied). This march was adopted with the permission of BRECHT and EISLER as the song of the Communist youth organization in Germany prior to Hitler's rise to power.

It may be noted here that HANNS EISLER is known to this office as a German refugee writer and musician with communistic tendencies, presently active with BRECHT in the Free German movement, which will be described later.

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SOURCE [REDACTED]

This source reflects that Confidential National Defense Informant [REDACTED], who is acquainted with BRECHT personally, saw BRECHT in Moscow in 1932, at which time BRECHT was showing a picture with Communist tendencies entitled "Kuhlewampe." Informant stated that HANNS EISLER wrote the music accompanying this picture, but that he could not be positive that he had seen EISLER in Moscow at the time BRECHT was showing the picture. This picture had as its subject the unemployed who lived in a tent colony near Berlin, according to informant.

SOURCE [REDACTED]

This source reflects that in 1935 a literary magazine entitled "Das Wort" (The Word) was published and it carried the signatures of BERT BRECHT, LION FEUCHTWANGER, and WILLI BREDEL as editors. This magazine was published by a group of political refugees who fled Germany after the Reichstag fire on February 27, 1933, to Russia. This group of political refugees included many Communist deputies and writers, some of whom were leaders in the Communist Party of Germany.

LION FEUCHTWANGER is known to this office as a German refugee writer with communistic sympathies, presently in the Los Angeles area and collaborating with BERT BRECHT and HANNS EISLER in the Free German movement.

Concerning WILLI BREDEL, available information reflects that in 1923 he participated in a Communist revolt in Hamburg, Germany, and in 1928 he became editor of the organ of the Communists in Hamburg, "Hamburg People's Newspaper." After Hitler came to power he was put into a concentration camp for a year or more. During the Spanish Civil War he fought in the International Brigade. He is presently a member of the Free German Committee in Moscow, and articles prepared by him appear in "Freies Deutschland," the official organ of the Free German movement emanating from Mexico.

SOURCE [REDACTED]

This source reflects that BERT BRECHT's play, "Die Mutter," was presented in New York City in 1935. A review of this play, which is contained in the book entitled "Brecht, Gesammelte Werke, Volume 2," discloses that it contains material favoring Communism, specifically those songs contained in this play entitled "Praise of Communism" and "Praise of the Revolutionary." Explanatory material published together with this play in the above-mentioned book reflects that the New York Daily Worker for November 22, 1935, stated in regard to "Die Mutter": "It was BRECHT's plan to have a spectacle presenting the dramatic story of the present day mass struggle which must culminate in the victory of the proletariat."

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It might be noted that HANNS EISLER is known to have entered the United States at New York on September 25, 1935, and it is felt possible that he may have had some connection with the presentation of "Die Mutter."

SOURCE [REDACTED]

According to this source, BERT BRECHT, address unknown, was in Los Angeles in the early part of 1936. This source described BRECHT as a Communist Party sympathizer and stated that BRECHT was one of the group that formed the German-Communist Modern Music Group, 764 Hoover Street, Los Angeles, on February 9, 1936, under the direction of Professor ELI JACOBSON, Soviet agent.

In this connection, it is to be noted that heretofore there has been no confirmation that BRECHT was in the United States in 1936. However, it will be remembered that his play was presented in New York in the latter part of 1935, and that in placing his name on the American quota waiting list, as mentioned above, he indicated that he possessed a German passport written in New York in 1936. It will also be recalled that HANNS EISLER was here in the latter part of 1935.

SOURCE [REDACTED]

This source advised that BERT BRECHT and LION FEUCHTWANGER had previously been in the United States, according to an issue of "Das Wort" dated April 1, 1939. It is believed that this is another reference to BRECHT's apparent presence in the United States during 1936.

SOURCE [REDACTED]

This source advised that in various 1937 issues of "International Literature," published by the State Literary-Art Publishing House, Moscow, Russia, there appeared articles by BERT BRECHT. One issue, namely No. 5, for May 1937, contained an article about BRECHT by SERGEI-TRETYAKOV.

This publication, "International Literature," is published by the same group of German political refugees which includes many Communists, has published the magazine "Das Wort," referred to above.

SOURCE [REDACTED]

According to this source, the April 5 and 11, 1939, issues of the "Abendpost," a German language newspaper in the Chicago area, carried advertisements of "Das Wort" (The Word) and reflected it to be still edited by BERT BRECHT, LION FEUCHTWANGER, and WILLI BREDEL. This advertisement indicated that subscriptions to "Das Wort" could be purchased in New York and Chicago and also from Mezhdunarodnaja Kniga, Kuznetski Most, 18, Moscow, U.S.S.R.

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SOURCE

In 1939 a collection of poems written by BERT BRECHT was published under the title "Svendborger Gedichte" by the Malik Publishing House, London, England. These poems were examined, according to this source, and found to advocate overthrow of capitalism, establishment of a Communist state, and use of sabotage by labor to attain its ends.

SOURCE

Source 1 made available certain documents reflecting that in 1939 prior to his arrival in the United States, BRECHT was furnished funds by FRITZ LANG of Hollywood, California. This FRITZ LANG, who is not identical with the FRITZ LANG of Lisbon, Portugal, mentioned previously, is known to this office as a Communist Party sympathizer and supporter, and as a close friend of OTTO KATZ, alleged OGPU agent presently in Mexico, where he is very active in the Free German Movement. OTTO KATZ has been active in Berlin, Moscow, Paris, London, New York, and Mexico, and is believed to have been involved in political murders while in France. KATZ was aware of LANG's activities in furnishing funds to BRECHT.

The material made available through this source reflects that FRITZ LANG collected donations for the benefit of BERT BRECHT and paid BRECHT the sum of \$80 per month from July 1939 to July 1940 from this fund. A list of the persons who donated sums to LANG for the benefit of BRECHT, together with the amounts of their respective donations, has previously been brought to the Bureau's attention and will not be repeated here.

In connection with this matter, a letter dated August 10, apparently 1939, from OTTO KATZ to FRITZ LANG states as follows: "That which you are doing for BRECHT and KISCH is simply wonderful...." KISCH undoubtedly is EGON ERWIN KISCH, who is known to be presently active in the Free German movement emanating from Mexico.

On August 27, 1939, BRECHT wrote to FRITZ LANG from Lousdigen 1, Lidings, Sweden. He states: "I have received your second money order. Many thanks for your friendly action; it really helps me to work on in independence. The difficulty is that for instance, the small political playswhich are now being played in nearly all the capitals in the civilized world don't naturally bring in a penny because they are never undertaken for commercial purposes. After the 'occupation' of Prague, my dramas were printed for the second time and stamped out for the second time. I have therefore no difficulty in accepting the money. However, I will take the liberty of sending you from time to time a number of copies of my new works."

Another letter made available through this source from H. VASEN, 255 Central Park West, New York City, dated October 22, 1939, indicates that A. GRANACH interested VASEN in contributing on behalf of BRECHT and KISCH.

Early in 1940 (exact date obliterated), BRECHT wrote from Helsingfors, Finland, to LILLI LATTE, girl friend of FRITZ LANG, stating: "Many thanks for your letter of October 11 and for the draft. I was very glad that you sent me dollars, as I get a good price here for dollars. One of these days I hope to finish my new play, 'The Good Man from Sezuan,' and I wonder if I can send some copies to you and ask you to give them to my friends there."

As has been mentioned previously, on May 17, 1940, BRECHT wrote from Helsingfors, Finland, advising that he had entered the names of members of his family on the American quota waiting list in Copenhagen, Denmark.

SOURCE

This source furnished information concerning an associate of BRECHT in Finland during 1940, about July, which associate had certain relations to Soviet officials for which she was subsequently brought to trial in Finland.

The information of this source in connection with this matter was that on September 1, 1943, [REDACTED] sent the following message to BERT BRECHT in Santa Monica, California:

"IN BEHALF OF MRS. HELLA WUOLIJOKI'S FINNISH LAWYER I BEG YOU TO SEND ME A FOLLOWING STATEMENT DULY AUTHENTICATED BY A NOTARY PUBLIC STOP WUOLIJOKI SAYS THAT A COUPLE OF DAYS BEFORE YOUR DEPARTURE FROM HELSINKI WHEN RUSSIAN CONSULATE MADE DIFFICULTIES ABOUT PAYING TO YOU AMOUNTS REMITTED BY YOUR PUBLISHER IN MOSCOW FOR NEXOTRANSLATION YOU ASKED STEFFIN TO COMPLAIN ABOUT IT TO TEREJTJEFF VISITING WUOLIJOKI WHO AT ONCE PROPOSED TO ADVANCE TO YOU 8000 FINNISH MARKS AND COLLECT HIMSELF FROM THE CONSULATE STOP PLEASE ANSWER IF TEREJTJEFF PAID THE COMPENSATION FROM HIS OWN MONEY OR WAS HE FORCED TO BORROW THE AMOUNT FROM WUOLIJOKI STOP WAS THERE AT THE SAME TIME QUESTION OF WIVES TEREJTJEFF HAD NOT BEEN ABLE TO ARRANGE TO MRS WUOLIJOKI FOR THE COMMERCIAL AND DIPLOMATIC DINNERS ARRANGED BY WUOLIJOKI AT TEREJTJEFF REQUEST AND WHICH TEREJTJEFF HAD PROMISED TO PAY TO MRS WUOLIJOKI STOP WHAT WAS THE AMOUNT STOP WERE THE BOTH ABOVE NAMED AMOUNTS PUT TOGETHER OR WAS TEREJTJEFF DEBT TO MRS WUOLIJOKI FIXED TO A CERTAIN AMOUNT OF MONEY STOP MRS WUOLIJOKI THINKS THAT MRS BRECHT WAS PRESENT AT THIS

OCCASION AND THAT SHE SHOULD KNOW IF MRS WUOLIJOKI RECEIVED THE WINES FROM THE RUSSIAN LEGATION OR WAS SHE COMPELLED TO BUY FRENCH WINES STOP THE SOLUTION OF ABOVE NAMED MATTERS IS VERY IMPORTANT FOR MRS WUOLIJOKI BECAUSE SHE IS ACCUSED FOR HER RELATIONS TO THE SOVIET AND ESPECIALLY TO TEREJTJEFF STOP IF THERE IS SOMETHING YOU HAVE NOT FULLY UNDERSTOOD PLEASE CABLE STOP MRS BRECHT SHOULD ALSO SIGN THE STATEMENT"

This source explained the above message by advising that [REDACTED] the sender, is a famous Swedish lawyer in Stockholm, Sweden, who is acting on behalf of a Finnish lawyer inasmuch as Finland cannot communicate directly with the United States. Mrs. HELLA WUOLIJOKI is a Finnish playwright and was a friend of Mr. and Mrs. BERT BRECHT when they were in Helsingfors a year before coming to the United States in July 1941. Mrs. WUOLIJOKI had relations with Russia and a Russian named TEREJTJEFF during peacetime, and because of these relations she was on trial and had to explain their nature. MARGUERITE STEFFIN, now dead, was a former collaborator of BERT BRECHT in the translation of the memoirs of one ANDERSEN NEIOE, a great Danish novelist. This translation was sold to a publishing house in Moscow. Just prior to the time BRECHT, his wife, and MARGUERITE STEFFIN were about to depart for the United States, the Russian Consulate made difficulties about paying remittances from the Russian publisher, and inasmuch as MARGUERITE STEFFIN needed money before she could leave Finland, BRECHT suggested that she complain to TEREJTJEFF, who was a commercial expert with the Russian Consulate in Helsingfors and a friend of Mrs. WUOLIJOKI. TEREJTJEFF immediately proposed to advance STEFFIN 8,000 Finnmarks and then collect this advance from the Russian Consulate. Mrs. WUOLIJOKI also arranged contracts between Russian and Finnish economic experts and diplomats in the form of dinners at the request of TEREJTJEFF. For one of these dinners TEREJTJEFF promised to obtain Caucasian or Russian wine, but did not do so and Mrs. WUOLIJOKI was forced to buy expensive French wine for the dinner.

This source further advised in regard to this matter that on September 3, 1943, [REDACTED] Stockholm, Sweden, received a message stating that the Swedish Vice Consulate had seen notarized statements by Mr. and Mrs. BERT BRECHT to the effect that TEREJTJEFF borrowed the translation fee from Mrs. WUOLIJOKI and had promised to pay her for the dinner wines.

Again on November 26, 1943, according to this source, [REDACTED] was the recipient of a message stating that friends of Mrs. WUOLIJOKI were anxious to learn of her fate. This message was signed, "American writer MANUEL KOLMOFF, Swedish-American writer EDITH MORRIS," and requested that [REDACTED] wire news concerning Mrs. WUOLIJOKI to KUTH TERLAU, 124 East 57th Street, New York City, a known associate of BERT BRECHT.

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On December 9, 1943, [redacted] addressed a message to BERLAU stating that Mrs. WUOLIJOKI was still under trial before a war tribunal and that any moral support would be highly appreciated.

ACTIVITIES IN THE UNITED STATES, 1941

IMMIGRATION AND NATURALIZATION SERVICE RECORDS
Los Angeles, California

As has been set forth above in this report, BERT BRECHT and his family arrived in the United States at the Port of San Pedro on July 21, 1941, on the SS Annie Jackson from Helsingfors, Finland.

FREIES DEUTSCHLAND
Copies available to Los Angeles Field Division

The available issues of the magazine, "Freies Deutschland," reflected that BERT BRECHT contributed an article to the December 1941 issue. It also appears that BRECHT contributed articles to the March 1942 issue.

This magazine is known to this office as the official publication of the Free German Committee, Mexico, D. F. This Committee operates El Libro Libre (The Free Book), a publishing house in Mexico which gets out this magazine.

It is further known that the Free German movement has as its aim the establishment of a postwar German government favorable to Soviet Russia. It is conducted by various well known Communists or persons with Communist inclinations, including OTTO KATZ, mentioned above as an alleged OGPU agent. The Free German Committee in Mexico is the fountainhead of the movement in the Western Hemisphere. It has recently been learned that some of the individuals active in this movement have indicated a desire to return to Europe or Germany as soon as possible, where they will no doubt carry on their activity at closer range. As will be seen later, BERT BRECHT is one of the individuals who has indicated an intention to leave the United States for Europe. In Los Angeles, BRECHT is associated with LION FEUCHTWANGER, HEINRICH KAHN, and HANS ZISLER, German refugee writers with Communist inclinations in the Free German movement.

ACTIVITIES IN THE UNITED STATES, 1942

SOURCE [redacted]

This source reflects that on March 19, 1942, BERT BRECHT was pictured in an Associated Press photograph appearing in the Los Angeles Examiner with LION FEUCHTWANGER. This picture shows them to be studying a manifesto which

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they wrote together with HEINRICH MANN as an appeal to the German people "to force Hitler to abdicate and thus accomplish in this eleventh hour the only thing you are free to do and the only thing which can save Germany." The caption below this picture goes on to state that the manifesto will be broadcast by short wave and dropped in leaflets from planes over Germany.

It might be noted here in connection with this manifesto that according to Source [redacted] mentioned above, this early manifesto of March 1942, prepared by BRECHT, FEUCHTWANGER, and MANN, is quite identical with the Moscow manifesto published by the Free German Committee in Moscow during July 1943, as will be seen later. Source [redacted] further points out that it is nearly identical with a radio speech of one Mr. FRANKENFELD, a war prisoner in Moscow, also made later during August 1943.

SOURCE [redacted]

According to this source, HANNS EISLER was in telephonic contact with BERT BRECHT during the period from April to August 1942.

SOURCE [redacted]

This source advised that on August 13, 1942, BERT BRECHT was written a letter by [redacted] Mexico, D. F., which is known to this office as the address of El Libro Libre, the publishing house operated by the Free German Committee in Mexico. [redacted] is known to be an officer of this Committee. In this letter [redacted] advises BRECHT that an anti-Nazi book fund called "The Free Book" has been started in Mexico, and that KISCH was the author of the first book published. [redacted] requested BRECHT to help them in getting people interested, especially in Hollywood and New York. She also desires BRECHT to collaborate with them and send an anti-Nazi play that he wrote, called "Ninety-nine," as well as some of his newer works.

This source also advised that on August 16, 1942, BERT BRECHT was mentioned in a letter from [redacted] in Mexico to [redacted] Santa Monica, California. This letter reflects that El Libro Libre has published a book entitled "Nazi Terror." This book is indicated to be composed of chapters each of which is written by a different author. BERT BRECHT contributed the chapter entitled "Gestapo."

SOURCE [redacted]

This source reflects that it was ascertained from [redacted] that BERT BRECHT had purchased the home in which he was residing at 1063 26th Street, Santa Monica, California, in August 1942.

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"FREIES DEUTSCHLAND," September 1942 issue

This magazine contains an article entitled "Brecht in der Tribune,"
BERTHOLD VIERTEL.

BERTHOLD VIERTEL is known to this office as a refugee writer from Nazi Germany. He was born on June 28, 1885, at Vienna, Austria, and claims Austrian citizenship. He entered the United States in San Ysidro in March 1942, but has spent very little time in this country from then until May 1939. He is an acquaintance of FRITZ LANG, and OTTO KATZ, and is said to have assisted KATZ in German underground work in the summer of 1939 by making anti-Nazi recordings with LANG and others. From 1933 to 1939 he contributed articles to "International Literature" and "Das Wort," which magazines were published in Russia by a group of German exiles, including many Communists. He was stage manager of "The Tribune," described as a Communist propaganda theater in New York City. His wife, SALKA VIERTEL, contributes to "New Masses" and is said to have once contributed to an alleged secret collection for Stalin in 1936 or 1939.

SOURCE [REDACTED]

During the latter part of 1942, according to this source, BERT BRECHT, HANNS BISLER, and FRITZ LANG were working together on a film entitled "Unconquered." BRECHT was the author of this story, LANG the director, and BISLER the music writer. The name of this story, however, was later changed to "Hangmen Also Die."

SOURCE [REDACTED]

According to this source, "Hangmen Also Die" is a war melodrama that was produced by ARNOLD PRESSBURGER, directed by FRITZ LANG, and adapted from the original story by BERT BRECHT and FRITZ LANG. This source described the producer, PRESSBURGER, as a sympathizer with the Hollywood Communist element and stated that critics claim this film to be Communist propaganda.

SOURCE [REDACTED]

This source has advised that BRECHT finished work on the picture, "Hangmen Also Die," in the early part of 1943, and that he had worked in the production of this picture as a story writer and a technical adviser on underground activity in Europe. The authenticity of this film, according to this source, was largely due to the work of BRECHT, whose knowledge of the underground was obtained through personal experience.

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SOURCE [REDACTED]

This source advised that the picture, "Hangmen Also Die," dealt primarily with the workings of the underground in Czechoslovakia, which was instrumental in effecting the assassination of HEYDRICH, Gestapo chief. The effect of the picture was that it emphasized the importance of underground work, the sacrifice necessary thereto, and the methods used by the underground. When viewed in the light of previous writings of BERT BRECHT, "Hangmen Also Die" takes on something of the complexion of BRECHT's educational plays in that it emphasizes the conduct required of persons working in an underground movement and tends to instruct those who are or may be involved in such a movement. Specific examples of the type of thing taught are seen in the fact that heroic characters never tell the police anything; that they establish alibis so as to fool the police; that they work very secretly and are on their guard against informers; and that they lay aside personal interest for the sake of the interest of the central group. Although the term, "Communist Party," is never used, the underground organization nevertheless on one occasion refers to the central committee. In general, the individuals in the story are made to see that their position and even their safety and the safety of their families is completely subordinate to the work of the underground movement. This principle is that which BRECHT in his play, "The Disciplinary Measure," mentioned previously, emphasized.

It might be noted here that FRITZ LANG, with whom BRECHT worked on this picture, is reportedly unfriendly with BRECHT at the present time because of some personal dispute. It has been stated that because of this difference between BRECHT and LANG, LANG has not been active in the Free German movement.

ACTIVITIES IN THE UNITED STATES, 1943

SOURCE [REDACTED]

This source reported surveillance information to the effect that on January 9, 1943, automobiles registered to LILLIE LATTE, 11007 Strathmore, Westwood, Los Angeles, and RUTH BERLAU, 844 26th Street, Santa Monica, California, were observed. It will be recalled that this individual was mentioned above as having received a message from GEORG BRANTING, Stockholm, Sweden, concerning the J.W. VUOLIJOKI of Finland. Furthermore, BERLAU is known to this office as a Danish writer using the pen name of MARIA STEN. She is alleged to have been active as a member of the Communist Party and as a writer for a Communist paper while living in Copenhagen, Denmark. She has also been said to be critical of the United States' policy and to advocate communism in this country.

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SOURCE [REDACTED]

According to this source, Confidential National Defense Informant [REDACTED] reported that on January 30, 1943, BRECHT was seen with WILLIAM DIETERLE, with whom he is intimate, at the Filmarte Theater. The showing on that date was for a restricted group who were extended invitations, and while informant was unable to determine the exact nature of the picture shown, it was his knowledge that on previous occasions Russian films had been shown there under similar circumstances. WILLIAM DIETERLE is known to this office as a person with alleged Communist sympathies. In the past he has assisted numerous refugees in entering the United States. His wife, CHARLOTTE DIETERLE, is known to be a contact of GREGORI WHEIFETS.

This source reflects surveillance information indicating that on February 8, 1943, BERT BRECHT departed on the Southern Pacific train, The Californian, for New York City. It was later ascertained from [REDACTED] who had charge of reservations for S.P., that BRECHT, in making his reservations, had left two telephone numbers, one of which was his home phone and the other Santa Monica 51402. This latter telephone is listed to LION PSUCHTWANGER.

Prior to departing for New York, BRECHT had obtained a travel permit from the United States Attorney at Los Angeles, in which he stated that he desired to remain in New York for about eight weeks on theater business. He said that his address in New York would be uncertain but that he could be reached through ERWIN PISCATOR, 66 West 12th Street. He further indicated that the theater work in which he would engage would involve ELIZABETH BERGMAN and PAUL CZINNER.

SOURCE [REDACTED]

This source advised that on February 12, 1943, BERT BRECHT arrived in New York City, and upon arrival went to an apartment house located at 124 East 57th Street, which was ascertained to be rented by RUTH BERLAU, previously mentioned, and IDA BACHMAN, who were then both employed by the Office of War Information.

SOURCE [REDACTED]

This source advised that on March 6, 1943, according to an article written by ALFRED KANTOROWICZ, appearing in the April 1943 issue of "Freies Deutschland," BERT BRECHT's works were read at an evening entertainment dedicated to him. This article read in part as follows:

"The literary activity of the anti-Fascist German-American circles in New York were stimulated by the arrival of BERT BRECHT in New York. The 'Tribune for Free German Art and Literature in America' took possession of the man and his new works. On Saturday, March 6, a Bert Brecht evening will be held in the theater of the 'New School' in New York, directed by ERWIN PISCATOR. This occasion was initiated by the Tribune and is under the artistic direction of FRIEDRICH ALEXAN in the presence of the guests. The former (and one might well add the future) publisher of the German editions of BRECHT's work, WIELAND HERZPELDE, will open the program. One will hear phonograph records, some of the songs of BRECHT which are familiar and liked by all anti-Fascists in the world--for example, the Solidarity Song, whose refrain will certainly be hummed or sung by the audience, and "Forward," and "Do Not Forget the Source of Our Strength." LIESEL NEUMANN will read two poetic selections written by BRECHT. The German actor, PETER LORRE, who has become a star in Hollywood, will recite poems by BRECHT, and ELIZABETH BERGNER--it is unnecessary to explain her importance to German acting, everyone knows her--will read BERT BRECHT's ballad, "The Children's Crusade," which was first published in the German-American periodical, "The German-American," which is well worth reading."

SOURCE [REDACTED]

This source made available a list of BRECHT's poems read by PETER LORRE in New York. It contained among other numbers several poems from BRECHT's "Svendborger Gedichte," which are of a revolutionary nature, such as "Schwierigkeit des Regierens," "An die Nachgeborenen," "Lactse," and "Ueber die Bezeichnung Emigranten."

This source also had the copy of "Svendborger Gedichte," from which LORRE read, and it was noted that the word "emigration" had been changed to "exile" in the poem entitled "Ueber die Bezeichnung Emigranten." This poem has previously been brought to the attention of the Bureau in full. It is believed that the substitution of the word "exile" for "emigration" is an indication that persons connected with BRECHT do not consider themselves immigrants here, but look upon themselves rather as exiles who wait to return to Europe.

SOURCE [REDACTED]

This source advised that on April 23, 1943, a BERTOLT BRECHT evening was given in New York under the auspices of the Tribune, according to the April 23, 1943, issue of "Aufbau," a refugee weekly published in New York. This advertisement describes a special program under the auspices of the Tribune at the Heckscher Theater, 1 East 104th Street, New York, on April 24, 1943. The program was sponsored by the Central Office of the Workers Health

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Association of America and the Washington Heights Center (Branches 91, 92, and 410). The program was described as a BERTOLT BRECHT evening at which BRECHT would render some of his new poems. Other persons participating with BRECHT were listed as: ELIZABETH BERGMAN, HERTHA GLAZ, GRETA WILLELS, HERBERT BERGHOF, WIELAND HERZFELDE. FRIEDRICH GEORGE ALEXAN was to direct the program, which was described as a "closed" meeting to which members of the above organizations were invited.

Source [redacted] also advised that on May 10, 1943, BERT BRECHT cooperated in putting on a program in honor of the tenth anniversary of the burning of books on the same date in 1933, according to another advertisement appearing in the May 7, 1943, issue of "Aufbau." According to this advertisement, the program was held at the Studio Theater, 66 West 12th Street, New York. Other persons cooperating in this program are not being repeated here. This program was also under the direction of FRIEDRICH GEORGE ALEXAN, and it appears that the Joint Committee for the Restoration of Burned and Banished Books in Europe, the New School for Social Research, Die Tribune Fuer Freie Deutsche Literatur und Kunst, and other organizations were sponsors of the program.

SOURCE [redacted]

This source advised that on about May 15, 1943, BERT BRECHT returned to Santa Monica, California, from New York City. This source reflects that in May 1943 telephone calls made from the BRECHT residence for the previous three months had been ascertained. It will be noted that this period coincides with that during which BRECHT was in New York. Among the persons called from the BRECHT residence during this time were PETER LORKE, ALEXANDER GRANACE, Mrs. HEINRICH MANN, LUDWIG MARCUSE, WILLIAM DIETERLE, and OSCAR HOMOLK.

SOURCE [redacted]

This source reflects information from Confidential National Defense Informant [redacted] to the effect that on the evening of May 29, 1943, a meeting, the nature of which was unknown, was held at the residence of BERT BRECHT. According to this source, FRITZ KORTNER was present at this meeting.

FRITZ KORTNER is known to this office as a person who has expressed enthusiasm over the Free German Committee in Moscow and the manifesto issued by it, and has indicated himself as being in favor of supplanting the Nazi government with a Communist government. He is also known to be a friend of OTTO KATZ, but reportedly broke with KATZ politically in March 1940. His name appeared in the notebook of GREGORI KHEIFETS, who will be described hereafter. The automobile registered to his wife, JOHANNA KORTNER, was recently observed at the headquarters of the Northwest Section of the Los

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Los Angeles County Communist Party and has also been observed in the vicinity of the home of LYDIA MARCUS, a Communist Party member and delegate when a meeting was being held at the MARCUS home.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

SOURCE [REDACTED]

This source reflects information from [REDACTED] to the effect that as of June 18, 1943, BRECHT was supposed to have written a new play in collaboration with HANS WINGE. With respect to this play, informant advised that he had heard that someone had advised BRECHT that he could not produce a play of that type on Broadway, and that BRECHT replied to this, "I am writing this for Germany." Informant pointed out that the tendency on the part of the Free German movement in Mexico is to prepare for the day when refugees could return to Germany. He added that it appeared that BRECHT was also doing work in advance for that occasion.

HANS WINGE has been reported to this office as a very close associate of BERT BRECHT but not a Communist inasmuch as he does not approve of force and violence. WINGE has been described as a Socialist.

Source [REDACTED] also reported that on June 7, 1943, the automobile of RUTH BERLAU was observed parked in front of the residence of HANNS EISLER. At that time it was ascertained that BERLAU's automobile was registered to her at 1063 26th Street, Santa Monica, California, and it will be recalled that this is the address of BERT BRECHT. It is not known, however, whether BERLAU resided at the BRECHT residence.

According to surveillance information reported by Source [REDACTED] HANNS EISLER, previously mentioned, was observed on the evening of June 12, 1943, to visit the residence of BERT BRECHT. At that time the automobiles registered to

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JOHANN KONTNER, 333 25th Street, Santa Monica, mentioned above; CHARLES DUFFEY, 1525 East 16th Street, Los Angeles; and RUTH A. MYERS, 570 Strasse Lane, Santa Monica, were parked at the BRECHT residence.

SOURCE [REDACTED]

This source reflects information that in about July 1943, BERT BRECHT attended a social gathering at which a young Russian lady journalist spoke. This information was obtained by this source from a letter dated July 20, 1943, from CHARLOTTE DIETERLE, mentioned above, to Dr. BRUNO PRESTADT, 312 Calles Drive, Jimenez, Mexico, D.F., in which Mrs. DIETERLE writes: "At present we have here a young Russian lady journalist from whom much information can be had of a kind which would be of much interest to you there. Recently there was a big social gathering at D's, where she spoke at a very interesting international gathering (THOMAS MANN, FEUCHTWANGER, BRECHT, BRUNO FRANK, FISLER, DE KOBRA, LUBITSCH)."

SOURCE [REDACTED]

This source reflects that on July 2, BERT BRECHT had applied to the United States Attorney at Los Angeles for permission to travel to Arrowhead, California, for the purpose of visiting PETER LORRE. He indicated that he desired to leave July 3 and return July 6, 1943. In this connection, Source [REDACTED] reflects that [REDACTED] had previously advised that LORRE, who was collaborating with BRECHT on a play, had advised friends that he spends time at Arrowhead, where he takes part "in important conversations."

SOURCE [REDACTED]

During July or August 1943, according to this source, BERT BRECHT attended a meeting for the purpose of endorsing the Moscow manifesto issued by the National Committee for Free Germany in Moscow during July. The information furnished by this source was to the effect that on August 9, 1943, LION FEUCHTWANGER had advised that TASS, the Russian news agency, had requested him and THOMAS MANN, brother of HEINRICH MANN, to express their opinions on a certain matter. FEUCHTWANGER claimed that he convinced MANN that he should assent TASS's request only after a long discussion, and that thereafter a meeting was held at the home of BERTHOLD and SALKA VIERTEL, 165 Maberg Road, Santa Monica, California, who have been mentioned previously, for the purpose of drawing up a statement. Persons present at the VIERTEL home and first agreed to sign such a statement, according to FEUCHTWANGER, were THOMAS MANN, BRUNO FRANK, LUDWIG HARCUSE, BERTHOLD VIERTEL, BERT BRECHT, probably HANNA FISLER, and a professor whose name could not be recalled by this source. However, on the following day THOMAS MANN, BRUNO FRANK, LUDWIG HARCUSE, and the professor withdrew their names.

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When speaking of this, FEUCHTWANGER expressed himself as considering BERT BRECHT the focal point toward whom a great many radicals look. He advised that BRECHT has fanatical supporters and that all of his writings are of a political nature. He added that BRECHT's songs are sung by the Red Army.

SOURCE [REDACTED]

Concerning this same matter, this source related information furnished by [REDACTED] who advised that the above-mentioned meeting at the VIERTEL residence was for the purpose of drawing up a statement endorsing the Moscow Manifesto issued by the National Committee for Free Germans in Moscow.

Source [REDACTED] also advised that THOMAS MANN had stated with respect to the above-mentioned meeting that it had originally been intended to get writers, scientists, and artists of the refugee group to back the Moscow Manifesto in a statement to be published in American papers, but that he himself had refused to sign it, and that the statement was never released.

SOURCE [REDACTED]

During August 1943, according to [REDACTED], Mr. and Mrs. BERT BRECHT, Mr. and Mrs. FRITZ KORTNER, Mr. and Mrs. HEINRICH MANN, and others arranged an honorary dinner for ALFRED DOBLIN in Santa Monica. DOBLIN is a German refugee.

SOURCE [REDACTED]

This source reflects information from [REDACTED] to the effect that as of October 1943 ROBERT THORSEN, a refugee writer employed at M-G-M Studios, was soliciting donations in the amount of \$25 per week for six months in order to raise a fund for BERT BRECHT and HANNS EISLER. Likewise informant advised that LILLIE LATTE, girl friend of FRITZ LANG, was also soliciting donations for BRECHT and EISLER.

This source also furnished information from [REDACTED] to the effect that on October 7, 1943, HANNS EISLER was anxious to get in touch with BERT BRECHT since there was to be a dinner at Lucy's (possibly the restaurant across the street from R-K-O Studios), where "special" people were to be present. It was known to informant [REDACTED] that CLIFFORD ODETS had invited EISLER to a dinner at Lucy's on October 7. ODETS has been reported to this office as being considered a leader in the Communist writing field for the past ten years, and it is known that he was contacted on one occasion by GREGORI KHEIFETS.

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Informant [REDACTED] also advised, according to this source, that on October 7, 1943, BERT BRECHT visited with HANNS EISLER. At that time EISLER inquired of BRECHT as to whether he had heard anything from SYLVIA SIDNEY, and BRECHT replied that while he had heard nothing from her himself, he knew that she was coming to Los Angeles.

SOURCE [REDACTED]

This source reflects surveillance information to the effect that on October 25, 1943, GREGORI KHEIFETS, described above, visited the residence of BERT BRECHT from approximately 1:45 p.m. to 3:05 p.m. It might be noted that this visit was made almost immediately after a visit by KHEIFETS to the residence of HEINRICH HANN. Furthermore, at the time of this visit the automobile of RUTH BERLAU was parked in front of the BRECHT residence.

This source also advised that on November 7, 1943, BERT BRECHT and his wife attended a reception given by the Soviet Consulate at Los Angeles.

SOURCE [REDACTED]

This source furnished information from [REDACTED] to the effect that after the reception at the Soviet Consulate on November 7 the EISLERS; BRECHTS, and KORTNERS were seen at a party, and at this time they all appeared very much encouraged and reassured. According to this source, [REDACTED] observed these persons at the party. This same source reflects that on November 15, 1943, [REDACTED] advised that BERT BRECHT had stated that BENES, nephew of the leader of the Czech government in exile, had told him that refugees now in the United States had already been listed by the government for purposes of custodial detention after the war. BRECHT is alleged to have stated that in view of this, he would escape from the United States with a Czechoslovakian passport which he could secure through BENES. These remarks of BRECHT were made to one KACHATY (or KACHATY), the collaborator with the Czech government in exile. As will be seen later, BRECHT has made efforts to obtain the Czech passport from BENES.

SOURCE [REDACTED]

Reflects that according to the records of the United States Attorney at Los Angeles, BRECHT departed from Los Angeles for New York City inasmuch as he made application to travel to New York on that date. At the time he indicated that he desired to remain in New York until December 31, 1943.

SOURCE [REDACTED]

According to this source, [REDACTED] advised that BRECHT, on his trip to New York, was believed to be engaged in

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staging a play which he had written and which is based on a well known Czech novel entitled "Schwejk" by HASEK.

This source also advised that according to [REDACTED], BRECHT had consulted with one GUSTAV HACHATY on several occasions relative to life and conditions in Czechoslovakia, since this information was necessary to BRECHT in the writing of a play entitled "Schwejk." According to this informant, it was his understanding that BRECHT had obtained the rights to "Schwejk" through BENES, nephew of EDUARD BENES, President of Czechoslovakia. The BENES with whom BRECHT had contact is said to be the Czech Consul in San Francisco and a personal acquaintance of HACHATY.

ACTIVITIES IN THE UNITED STATES, 1944

This source furnished information reflecting that as of January 1944 BERT BRECHT allowed the use of certain of his material to an unknown individual associated with HANNS EISLER. It was known to this informant that on January 18, 1944, an unidentified man discussed with EISLER a long distance telephone call made to BERT BRECHT in New York and advised EISLER that BRECHT had agreed to allow the use of certain material. It appeared that EISLER and the unidentified man were planning some sort of stage production for which they would need \$10,000. KLEMPERER, possibly OTTO KLEMPERER, 1546 Calmar Court, was mentioned as having some connection with this matter.

This source also furnished information that during January 1944, one of BRECHT's plays was apparently being rewritten by HANNS EISLER, BERTHOLD VIETTEL, and FRITZ KORTNER. EISLER remarked several times that the play was considered very good, true to life, and evidently pertinent to the current political and social situation. It was believed that BRECHT had given tentative approval to the use of his material for the proposed play, although some agreement in written form would have to be arrived at later. It is possible that this relates to the matter mentioned in the previous paragraph.

SOURCE [REDACTED]

✓ This source reflects that on January 17, 1944, BERT BRECHT was residing at the apartment of RUTH BERLAU and IDA BACHMANN, 124 East 57th Street, New York City. It appears that BRECHT has sublet a part of this apartment ever since his arrival in New York in November 1943. On January 17, 1944, according to this source, GERHART EISLER, an alleged Comintern agent and brother of HANNS EISLER, visited the apartment occupied by BRECHT and remained for approximately one hour and a quarter.

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Source [redacted] also reflects that according to a mail cover, BERT BROCHT in New York corresponded with LION PSUCHT ARGER in Los Angeles during February 1944.

SOURCE [redacted]

In March 1944, this source furnished information to the effect that activities looking towards the establishment of a Free German movement in New York were being carried on, and that the leading Communist Party functionaries then active in New York in this regard included BERT BROCHT.

SOURCE [redacted]

Regarding the information in the previous paragraph, it is to be noted that this source reflects information to the effect that during the first six months of 1944, activities of the Free Germany movement in New York City had been increased considerably, and that there was a strong coalition at work to establish a Free German organization in New York. It was stated that all efforts of the German Communists in New York were being directed toward obtaining sufficient numbers of German Social Democrats, liberals, and trade unionists who have not been openly identified with the Communist Party so that a Free German organization, if established, would be considered as a united German front rather than a Communist organization. The leading functionaries moving to establish this Free German movement were listed as Dr. PAUL TILLICH, PAUL HAGEN, and JOSEF BAICHEN. The persons active in attempting to organize the Free German Committee were listed as BERT BROCHT, Dr. FELIX BOENHARDT, ALBERT HERRMANN, SCHNEIDER, RICHARD LANGER, MAX SCHROEDER, GUSTAV PABER, ALFRED ANTONOWICZ, and HEINZ KIL.

SOURCE [redacted]

As of further interest in connection with the foregoing activities of BERT BROCHT in New York City, this source advised that on May 3, 1944, an organization known as the Council for Democratic Germany was introduced through the press. This source advised that BERT BROCHT was one of the organizers of this council, the head of which is Dr. PAUL TILLICH. The personnel of the Council for Democratic Germany appears to identify it with the alleged Free German movement being established in New York, as related above by Source [redacted]

Concerning the Council for Democratic Germany in the activities of BERT BROCHT, this source states that during the winter of 1943-1944 BERT BROCHT was in New York and participated in the preliminary conferences for the founding of the new council. The chairman of the council, PAUL TILLICH, regarded BROCHT as one of the "almost-Communist" representatives. TILLICH said literally, "We have two and one-half Communist representatives on the Council. The half is

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BERT BRECHT." TILLICH also said that BRECHT had definite instructions from the Council to enlist as many famous writers as possible on the West Coast after he returned to Los Angeles during the spring of 1944. It might be noted that the Council for Democratic Germany includes many representatives of known Communist background, which would further seem to identify it with the organization mentioned above by Source [REDACTED] which was to be camouflaged as a German front rather than a Communist organization.

SOURCE [REDACTED]

Apparently in the latter part of March or the early part of April, 1944, BERT BRECHT returned to Los Angeles, inasmuch as this source reflects that on January 31, 1944, BRECHT wrote to the United States Attorney at Los Angeles requesting permission to remain in New York for approximately two months longer.

SOURCE [REDACTED]

This source reflects surveillance information to the effect that on April 27, 1944, GREGORI KHZIFETS, described above, visited the home of BERT BRECHT from 3 to 5 p.m. The purpose of this call or the nature of the conversation taking place at that time is unknown.

SOURCE [REDACTED]

This source reflects that on or about April 1944, an article by OTTO KATZ, alias ANDRE SIMON, appeared in the magazine, "Freies Deutschland", describing BERT BRECHT's writings. In this article KATZ stated that BRECHT was now more revolutionary and was following the Party line better than ever before. BRECHT's earlier revolutionary poems and writings were discussed in this article.

Source [REDACTED] also contains information obtained through surveillance and mail cover, as is set out immediately hereafter:

On April 12, 1944, an automobile registered to LILLY LATTE, 11007 Strathmore, West Los Angeles, was observed at the BRECHT residence. It will be recalled that LILLY LATTE is the girl friend of FRITZ LANG, who in turn is a close friend of OTTO KATZ.

A letter postmarked April 17, 1944, was received by BERT BRECHT from A. AGON, Tulane University, New Orleans, Louisiana. On April 18, 1944, an automobile registered to FELIX GUGGENHEIM, 238 Tower Drive, Los Angeles, was observed at the BRECHT residence.

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On April 18 an automobile registered to CHARLES LAUGHTON, 14954 Corona Del Mar, Pacific Palisades, was observed at the residence of BERT BRECHT. CHARLES LAUGHTON is the famous actor.

On April 18 an automobile registered to HERBERT D. BISHOP, 2602 Washington Avenue, Santa Monica, was observed at the BRECHT residence. BISHOP is known to this office as having been a subscriber to the "People's World," West Coast Communist newspaper, as of June 1, 1942.

A letter postmarked April 21, 1944, was received by BERT BRECHT, from 1347 North Citrus Avenue, Hollywood, California.

A letter postmarked April 24, 1944, from the Oxford University Press, 114 Fifth Avenue, New York City, was received by BERT BRECHT.

A letter postmarked April 26, 1944, from Suite 1959, 630 Fifth Avenue, New York, was received by BERT BRECHT.

A letter postmarked April 28, bearing return address 1010 Park Avenue, New York City, was received by BRECHT.

On April 29 the automobile of CHARLES LAUGHTON was again observed at the BRECHT residence.

A letter postmarked May 1 was received by BRECHT from Dr. PERVY C. LARRY, 1307 North La Brea Avenue, Los Angeles.

A letter postmarked May 3 was received by BRECHT from WINSTON TOM-AL, Universal Pictures, Inc., Universal City, California.

A letter postmarked May 4 was received by BRECHT from M. L., 2025 Montana Avenue, Santa Monica, California.

Also on May 4 an automobile registered to LOTTE WYLL SPITZ, 927 Cordova Street, Burbank, was observed at the BRECHT residence. A woman about 40 years of age, 5'7", 140 pounds, dark brown hair, thick horn-rimmed glasses, and a 3-year-old boy got out of this car and entered the BRECHT residence. LOTTE SPITZ is known to have formerly been a frequent visitor of PITT LANG, friend of OTTO KATZ. On the occasion of these visits it appeared that SPITZ spent considerable time in discussion with LANG.

A letter postmarked May 5 was received by BRECHT from B. VITTEL, Hotel Laurelton, 147 West 55th Street, New York City.

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A letter postmarked May 6 was received by BROCHT from FRANZ J. MORCH, 141 West 73d Street, New York City.

On May 6 an automobile registered to JOSEPH MONTANA, 120 Rosewood Road, Los Angeles, was observed at the BROCHT residence.

On May 10 an automobile registered to EUGENE F. STEUER, 1801 Edgelynn Drive, Los Angeles, was observed at the BROCHT home. EUGENE STEUER is known to this office as a contact of GREGORY WINTER, who on his last visit to Los Angeles indicated that he would probably see STEUER in Moscow.

This source also reflects three letters ascertained by mail cover, the postmarks of which are unknown. These letters, received by BROCHT, were from LEO KORN, 3 East 75th Street, New York, from 243 Riverside Drive, Apartment 304, New York City, and from JEN HANCOCK, 1 East 57th Street, New York City.

As has been previously indicated in this report, this mail cover also reflects that one MARION MICHAELIS has been receiving mail at the BROCHT residence. It appears that she receives considerable mail from New York City and that she is presently residing in New York at 205 West 57th Street.

MAIL COVER

A recent mail cover placed on the residence of BROCHT resulted in ascertaining that he has received the following communications:

A letter postmarked May 12 from Mrs. ANNA SEGHERS, Av. Industria, 215, Mexico City. SEGHERS is known to be a member of the Advisory Board of El Libro Libre, the publishing house operated by the Free German Committee in Mexico.

A letter postmarked May 15 from H. SHURZLUSK, 423 Rockdale Avenue, Cincinnati 29, Ohio.

A letter postmarked May 16 from FRANZ J. MORCH, 141 West 73d Street, New York City.

A letter dated May 16 from T. HENKOD, 1946 Ivar Avenue, Hollywood, California.

A letter dated May 16 from A. H. SCHREIBER, 3640 Baldo Avenue, New York 63, New York. This is, no doubt, ALBERT HERMAN SCHREIBER, mentioned above as one of the German Communists active in attempting to organize a Free German organization in New York City.

LA 100-18112

A letter postmarked May 18 from DONALD OGDEN STEWART, Metro-Goldwyn-Mayer, Culver City, California. STEWART is known to this office as being identified with various Communist front organizations and he is also known to be a contact of THOMAS L. HARRIS, head of the Council for Soviet-American Friendship.

A letter postmarked May 23 from B. VIERTEL, Hotel Laurelton, New York.

A letter postmarked June 16 from PAUL TILLICH, 99 Claremont Avenue, New York 27, New York. It will be recalled that TILLICH is the chairman of the Council for Democratic Germany.

SOURCE [REDACTED]

This source reported surveillance information to the effect that on June 16 GREGORY KHEIFETS, previously described, visited the residence of BERT BRECHT from 2 to 3:50 p.m. What transpired during this visit is unknown.

C.N.D.I. [REDACTED]

This source advised on June 6 that BERT BRECHT and HANIS FISLER had conversed with BENES (first name believed to be BOHUS), then Czechoslovakian Consul at San Francisco about the possibility of obtaining Czechoslovakian passports. This informant advised that BRECHT and FISLER are already concerning themselves with an early return to Europe. They apparently believe that possession of Czech passports will facilitate their travel, particularly their departure from this country. As a result of this conversation, it appeared that Czechoslovakian passports would be issued to BRECHT and FISLER once a decision to that effect had been made by the Czechoslovakian Government, and that such a decision would depend on the ability of BRECHT and FISLER to show that they would be an asset perhaps in a cultural way to the future Czechoslovakia.

This informant subsequently advised reporting agent that at the time of this conversation between BRECHT, FISLER, and BENES, BRECHT and FISLER, in response to a suggestion that possibly they would have to get exit visas from the United States Government, indicated astonishment at this and then remarked, "Well, the border is close by."

SOURCE [REDACTED]

Concerning the information set out immediately above, it is interesting to note that Source [REDACTED] advised reporting agent on August 23 that acquaintances who visit the BERT BRECHT residence had remarked that "they" are desirous of returning to Germany as soon as possible.

L A 100-18112

MAIL COVER

A recent mail cover placed on the residence of BERT BRECHT reflected that BRECHT received an insured package postmarked August 3, 1944, sent by RUTH BERLAU, 124 East 57th Street, New York City. This cover also reflected that BRECHT received two letters from 34 Pryor Lane, Larchmont, New York. The postmarks on these letters were unknown, but one of them was received by BRECHT on August 4 and the other is known to have been an air mail special delivery letter.

C. H. I. [REDACTED]

On August 12 and July 28, 1944, this informant advised that a "girl friend of BERT BRECHT" had recently arrived from New York City and was staying with PETER LORE. [REDACTED]

BRECHT, of course, is presently married and living with his wife and two children. Informant later ascertained that this girl friend had moved from LORE's to an unknown address near Wilshire Boulevard. He stated that he had heard that BRECHT and his friends had engaged in political discussions at the LORE residence while this girl friend was located there. Informant felt that these discussions might also be continued at the girl's new address. The identity of this girl friend is unknown, and it might be noted that the mail cover mentioned above reflects that RUTH BERLAU was in New York as late as August 3, 1944. This would seem to eliminate her as being the girl friend referred to.

II

On May 18 and 20, the name of BERT BRECHT was placed on both the national and local censorship watch lists for a period of ninety days. It might be noted that BRECHT's name had previously been placed on the national censorship watch list on January 19, 1944.

By letter of July 18 a sixty-day mail cover was placed on the residence of BERT BRECHT. It might be noted that previously prosecution of BRECHT for infractions of the alien enemy travel regulations was declined by the United States Attorney at Los Angeles. Furthermore, on July 26 the United States Attorney's office at Los Angeles advised that a Presidential warrant for subject's apprehension as an alien enemy would not be authorized as of that date. It was suggested, however, that periodic checks of subject's activities be made.

The following description of BERT BRECHT was obtained from the records of the Immigration and Naturalization Service:

L A 100-18112

Age	46; born February 10, 1898, Augsburg, Germany
Height	5'9"
Weight	130
Eyes	Brown
Hair	Dark brown
Complexion	Dark
Scars and marks	Scar on left cheek
Social Security number	571-24-8405

- PENDING -

L A 100-18112

UNDEVELOPED LEADS

CINCINNATI FIELD DIVISION

AT CINCINNATI, OHIO: Will ascertain the background and character of H. SHUMZASK, 423 Rockdale Avenue, with particular regard to possible Communist or Free German sympathies.

NEW ORLEANS FIELD DIVISION

AT NEW ORLEANS, LOUISIANA: Will ascertain the background and reputation of K. (or K.S.) KORN at Tulane University, with particular regard to any Communist or Free German sympathies.

NEW YORK FIELD DIVISION

AT NEW YORK CITY:

Will ascertain the background and reputation of LEO KERE, 3 East 75th Street, with particular regard to Communist and Free German sympathies.

Will ascertain the occupants of Suite 1959, 630 Fifth Avenue, and endeavor to ascertain whether they would have any connection with the Free German movement.

Will ascertain the occupants of Apartment 604, 243 Riverside Drive, and attempt to develop whether they have any connection with the Free German movement.

Will ascertain the background and connection of FRANZ J. HORCH (HORCH), 141 West 73d Street, with particular regard to any Communist or Free German tendencies.

AT LARCHMONT, NEW YORK: Will ascertain the identity of the occupants of 34 Pryor Lane and, if possible, whether they have any connection with the Free German movement.

LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA:

Will report the results of the mail cover on the BRECHT residence.

LA 100-18112

Will report any results received from the placing of BRECHT's name on the censorship watch lists.

Will attempt to obtain [REDACTED] from the BRECHT residence.

Will conduct investigation looking toward complete coverage of BRECHT's current activities.

Will check the records of the Immigration and Naturalization Service for information concerning BRECHT's apparent presence in the United States and Los Angeles during 1936.

Will, at the Immigration and Naturalization Service, also ascertain BRECHT's present naturalization status.

AT SANTA MONICA, CALIFORNIA: Will ascertain the identity of H. L., 2025 Montana Avenue, and endeavor to determine whether this person has any connection with the Free German activities of BEAT BRECHT.

AT HOLLYWOOD, CALIFORNIA:

Will ascertain the identity of the occupants at 1347 North Citrus and attempt to determine whether they have any connection with the Free German activities of BEAT BRECHT.

Will ascertain the character of T. SMITHOOD, 1946 Ivar Avenue, with particular regard to possible Communist or Free German sympathies.

- - - - -

Two copies of this report are being furnished to the San Francisco Field Division inasmuch as it is the office of origin in the Comrap case, some subjects of which are interested in the Free German movement.

INDEX GUIDE

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with aliases: Eugen Berthold
Friedrich Brecht, Bert Brecht, Berdat

CASE: INTERNAL SECURITY - R

S. A.: [REDACTED]

DATE: OCTOBER 2, 1944

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Herrenvolk at Home

THE PRIVATE LIFE OF THE MASTER-
FACE. By Bertolt Brecht. Translated,
with an essay, by Eric Kuehn Bentley.
140 pp. New York, Conn.: New Direc-
tions. \$2.50.

By MARJORIE FARBER

IN what appears, to a non-linguistic reviewer, as an exceptionally smooth translation, the original documentary play offers plausible hints for the resurrection of Broadway. Brecht, poet and exiled dramatist of Berlin's revolutionary theatre, presents as his tragic hero, Germany: time, 1933-35. Poetic talent is happily used not for rhetoric (the dialogue is witty, naturalistic) but for the tight construction of seventeen scenes and for the plastic values indicated in the stage directions.

The scene of two frightened physicists, receiving a formula smuggled from Einstein, depends on a visual effect—the nervous gesture, the conspiratorial tip-toe—natural to ballet and to vaudeville but absent from the "well-made" Broadway play. Again, in a twelve-line scene, "the prisoners walk round in a circle. Each time they pass, two bakers speak to each other: 'What did they get you for? Look out!' 'Because I didn't put bran . . . in the bread. And you?' 'Because I did put bran in the bread.'" Improperly staged, or out of context, this is vaudeville blackout, but as one of many touches building up the character of Nazi Germany it is effective drama.

Except for a few aridities suggesting the schoolroom rather than the barricades, the play is intensely dramatic, even though addressed to the critical intelligence—rather than the emotions—of the average audience. Brecht is hardly to blame if the average audience's preference for thrills and sentimental catharsis has driven him to some high-minded expedients, explosive in the hands of less gifted imitators.

To prevent any sentimental identification with his characters, Brecht changes them with every scene; the only constant prop is a panzer which rumbles offstage and occasionally appears, holding twelve chalk-faced soldiers. This is not for vanity but for "interruptions" calculated to jolt the average audience out of the habit

"The Jewish WIFE," or the boy "Informer," whose parents fear he will betray them, is moving in the old-fashioned way, but this effect is subordinated to the whole and meant to inspire action rather than pity.

To eliminate the spoon-fed excitements of "plot," Brecht involves the whole German people in his action, so that suspense is automatically "raised" to the level of society rather than individuals. While I understand that Thomas Mann and others have suggested "lowered" as a better word, Brecht's assumption is at least a precondition for political change.

Anyhow, plot or no plot, suspense mounts from the early betrayals of worker by worker, wife by husband, parents by children, until it becomes obvious to the dullest that nazism has cut loose like a brainless machine, and is devouring its supporters impartially with its enemies. Brecht is at his best in the horrible comedy of "Justice." Judge A, about to sentence a Jew for provoking some SA men to rob him, discovers that the Jew's partner is highly influential in the SS. "There is no justice any more," he confides to his friend, Judge B, who promptly reports him to the authorities.

IN the end the workers discover (oh, happy 1940!) that they might as well die resisting as acquiescing, and the twelve chalk-faced soldiers in the panzer, now stalled and frozen on the Eastern steppes, come alive. Dressed in women's furs and underclothing, "they beat their arms against their bodies to keep warm." To the tune of "Horst Wessel" they sing "At times we fear we have made too long a journey." Nevertheless, Brecht has managed to keep Propaganda subservient to art. There are no Hollywood villains, and even his workers are human. The play, nearly perfect in form, is full of the grotesque touches of art. But our political script-writers seem to have been most impressed by Brecht's between-scene verses and declamations which, at least in translation, appear highly dispensable.

READ

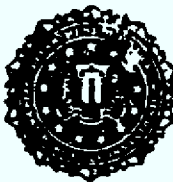
The Standard Headline

1/10-
NOT RECORDED
87 FEB 3 1945

This is a clipping from
page 6 of the
New York Times *Book Review*

DEC. 17, 1944

Clipped at the Seat of
Government.



Federal Bureau of Investigation
United States Department of Justice
 Los Angeles 13, California
 January 10, 1945



IN REPLY, PLEASE REFER TO
 FILE NO. 100-18112

Director, FBI

Re: BERTOLT EUGEN FRIDERICH BRECHT, was.
 INTERNAL SECURITY - R
 REFER 5 IS

Dear Sir:

It is requested that the name and address of BERTOLT BRECHT, 1063-26th Street, Santa Monica, California, be placed on the national censorship watch list for a period of ninety days.

It will be recalled that the name of BRECHT, together with others, was previously suggested for placement on this watch list by my letter dated October 20, 1944, entitled Free German Activities in the Los Angeles Area, Internal Security-R.

This request is made in view of the fact that BRECHT, who is prominent in Los Angeles in the Free German movement, carries on correspondence with members of the Free German Committee, Mexico, D.F.

Very truly yours,

Handwritten: R. B. Hood
 letter dated 1/10/45
 447 or 5115 76 5787

100-18112
 FJV:CMC

Handwritten: one in 100-1668 34-8
 already on list
 1/14/45

Handwritten: all offices notified by 1/14/45
 GTP:R

RECORDED 24
 INDEXED 24

100-190709-14
 30 JAN 15 1945

EX-25

51 JAN 20 1945

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RECORDED
INDEXED
100-190707
100-334851

SAC, Washington

March 15, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

The New York Office, in its investigation of Bertolt Eugen Friedrich Brecht, with aliases, Internal Security (R), called the Bureau's attention to the fact that Horst Haerensprung, who is of interest in connection with Brecht, was given a "special introduction" to Professor L. Simpson and Dr. Haskon W. Chevalier, University of California, by a Miss or Mrs. Page, initials unknown, while Haerensprung was in Los Angeles.

Because of the known association between Haskon Chevalier and Charles Albert Page and his wife, it is felt that the foregoing data which were set forth in the report of Special Agent [redacted] dated at New York, January 31, 1945, refer to Mrs. Charles Albert Page.

cc - New York

U.S. MAIL ROOM SECTION

Los Angeles

MAILED 2

MAR 10 1945 P.M.

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

53 MAR 20 1945

67

[Handwritten signatures and initials]

6869
6
N. Y. 100-67971

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

This same source of information gave the following facts concerning the Subject, BRECHT:

BERTOLT BRECHT, born in Germany on February 10, 1898, is a well-known playwright. He became famous when he wrote the "Dreigroschenoper" (Three-Penny Opera), a revolutionary play which was very famous in Berlin in pre-Hitler days. Recordings of the opera are available in this country. Other plays are "Baal", "Trommeln in Der Nacht" (Drums in the Night).

BRECHT emigrated from Germany to the United States some years ago and settled in Los Angeles. During the winter, 1943-1944, he was in New York City and participated in the preliminary conferences for the founding of the New Council. The chairman of the Council, PAUL TILLICH, regards BRECHT as one of the "almost Communist" representatives. TILLICH said literally "We have two and one half Communist representatives in the Council; the half is BRECHT".

TILLICH also said that BRECHT had definite instructions from the Council to enlist as many famous writers as possible on the West Coast after he returned to Los Angeles in the spring of 1944. Whether or not BRECHT was technically a member of the German Communist Party in Germany could never be established. However, it was known that he was a member of various Communist-front organizations and participated in many affairs sponsored by the German-Communist Party. He was editor of "Das Wort", Moscow.

On the West Coast, BRECHT has contacts with the Eisler family, with the actors FRITZ KORTNER, OSCAR HUMOLKA and PETER KORRE and with the writers HEINRICH MANN and BERTHOLD VIERTEL.

REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-18112**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 2-1-45	PERIOD FOR WHICH MADE 14, 15, 17, 28, 12-15, 16, 29, 30-44, 1-4, 8, 9, 10-45	REPORT MADE BY [REDACTED]
TITLE BERTOLT EUGEN FRIEDRICH BRECHT, was.			CHARACTER OF CASE INTERNAL SECURITY

Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Coffey _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Carson _____
 Mr. Egan _____
 Mr. Gurnea _____
 Mr. Hendon _____
 Mr. Pennington _____
 Mr. Quinn Tamm _____
 Mr. Nease _____
 Miss Gandy _____

SYNOPSIS OF FACTS:

PERSONAL AND CONFIDENTIAL
REFER 5 IS

BERT BRECHT's naturalization status not changed since filing of declaration of intent October 16, 1941. BRECHT states he is connected with Council for a Democratic Germany but not Free German Committee though he "helps" latter movement, his purposes being to prevent members of Nazi Party or German military clique from obtaining responsible government positions in post war Germany. He considers his efforts in this regard as not necessarily pro-Communist or pro-democratic. Informant reports BRECHT attended farewell party for MIKHAIL KALATOZOV, Soviet film representative, at the Soviet Vice Consul in Los Angeles 10-14-44. He has been collaborating with VLADLOR POESNER on a manuscript and was also a contact of GREGORI KHEIFETS. He recently published "The Private Life of the Master Race" which is indicated to be a propaganda vehicle. RUTH BERLAU, in interest of BRECHT, is making photographic copies of German language manuscript for transmission to Germany after the war. BRECHT's contacts, revealed through mail covers, and [REDACTED] described; several are known Communist Party members.

*orig. letter
2-12-45*

- P -

REFERENCE:

Bureau file No. 100-190707.
Report of Special Agent [REDACTED] dated October 2, 1944 at Los Angeles.

Dech...
100-190707
on 10/2/44
action 11/14/44

APPROVED AND FORWARDED <i>[Signature]</i>	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES
COPIES DESTROYED <i>5-11-67</i>		<div style="border: 1px solid black; padding: 5px; display: inline-block;"> FEB 12 1945 </div>
COPIES OF THIS REPORT 5 - Bureau 2 - San Francisco (Information) 2 - New York 2 - Philadelphia 3 - Los Angeles		10 RECORDED INDEXED EX-31

COPY IN FILE

60 AUG 8 1945

Deleted Cont. Cont. *Spindler*
by letter *11-5-74*
EDJWNB

L.A. 100-18112

DETAILS:

IMMIGRATION AND NATURALIZATION
INFORMATION

On November 14, 1944 the records of the Immigration and Naturalization Service at Los Angeles were examined to determine the present status of subject's naturalization. It was ascertained that no action has been taken in this matter since the filing of a "Statement of facts to be used in making declaration of intention" on October 16, 1941.

The Immigration and Naturalization file was also examined for any indication that BERT BRECHT had been in the United States in 1936, as is indicated in reference report. This inquiry met with negative results.

It is interesting to note that according to this file BRECHT gave his last place of residence as Helsinki, Finland and the place where he boarded the ship as Vladivostok, Russia. He indicated that he was destined to WILLIAM DIETERLE and stated that Mrs. RUTH BERLAU was another passenger aboard the ship.

For possible future reference it is to be noted that the Alien Enemy Registration certificate of BERT BRECHT is in possession of this office and contains a photograph of subject.

FREE GERMAN ACTIVITIES

On September 30, 1944, [redacted] advised that he had talked with BERT BRECHT, and in response to direct questions, BRECHT stated he was not connected with the Free German movement in Mexico City, nor was he connected with the Free German movement in Moscow, his only connection being with the Council for a Democratic Germany, in New York. BRECHT also stated that there is no Free German organization in Los Angeles and that none is contemplated. He also stated that no meetings are ever held in this area which have to do with the postwar government in Germany.

Source [redacted] remarked that he personally believed BRECHT to be stating the truth in regard to the activity of the Free German movement in Los Angeles because he said if there was any organization of that nature in Los Angeles, BRECHT, LION FEUCHTMAYER and THOMAS MANN would have solicited his aid in the formation of such an organization because they know that he likes Germany as Germany without Nazism, and that he is not a Communist. They thus would desire his aid as a "front".

Source [redacted] continued that he asked BRECHT what the purpose of the Free German movement was and what his reasons were in helping it. BRECHT replied, according to Source [redacted], that the purposes of the Free German organization and his reasons for joining the Committee for a Democratic Germany were one and the same, and that they were: (1) to see that no person who is a member of the German military clique is placed in a responsible governmental position in the postwar German government; (2) to see that no person who is a member of, or sympathetic to the Nazi Party in Germany is placed in a responsible governmental position in the postwar German government.

Source [redacted] explained that BRECHT said that his method of preventing such persons from gaining prominent positions in the postwar government in Germany was by articles prepared by himself and other anti-Nazi authors warning the Allied Governments of all such persons in Germany who aspired to control the postwar government in that country. BRECHT remarked during this conversation with Source [redacted] that his efforts in this regard were not necessarily pro-Communist or pro-democratic. He merely wanted to be certain that no persons who belonged to the German military clique or the Nazi Party were able to gain any power in the German Government after the war and whether the democratic governments or Russia dominate postwar Germany made no difference to him as long as the persons who belonged to the above mentioned groups gained no power.

Source [redacted] also reported that BRECHT remarked to him that he, BRECHT, intended to return to Germany after the war, and Source [redacted] at that time asked him if he was desirous of returning to Germany because he thought that he could obtain a position in the postwar German government. BRECHT's reply to this was, according to Source [redacted], that he had no desire to obtain any governmental position in Germany after the war; all he wanted to do was to return to his work in Germany. Source [redacted] remarked that in his opinion BRECHT was probably stating the truth because he does not think that BRECHT has any political aspirations. Source [redacted] described BRECHT as an artist and writer and definitely not a politician.

Source [redacted] stated that as far as he could learn from BRECHT only the following persons residing in this area are interested in the Free German movement: LION FEUCHTWANGER, FRITZ KORTNER, and HEINRICH MANN. Source [redacted] described BRECHT as "certainly a leftist" but said that he could not state definitely that BRECHT was a Communist. He said he did not think HEINRICH MANN or FRITZ KORTNER were Communists, but did say that in his opinion LION FEUCHTWANGER is definitely a Communist.

L.A. 100-18112

On October 16, 1944, C.N.D.I. [redacted] advised that according to an intimate of BERT BRECHT, BRECHT was not a member of the Communist Party even though he was spreading Communist gospel through his writings. Informant described BERT BRECHT and his type of intellectual leftist writers as cynics and anarchists who would be as much opposed to the Soviet Union if they lived there as they are today against democratic government. Informant differentiated between BRECHT and OTTO KATZ whom she described as an idealist who would die for Communism, if necessary.

On December 7, 1944, informant C.N.D.I. [redacted] was again contacted for information concerning BRECHT's activities, with negative results.

VLADIMIR POESNER

C.N.D.I. [redacted] has recently furnished information concerning association between BERT BRECHT and VLADIMIR POESNER, who is known to this office as a frequent contact of GREGORY PEFETS and as reportedly being active as a G.P.U. agent. For example, informant related that on August 19, 1944, Mrs. POESNER accepted an invitation for the POESNERS to visit the BRECHTS for a "quiet evening". Again on September 26, 1944 POESNER was advised by an unknown woman that BRECHT had been in conversation with the woman whereupon POESNER remarked that that was interesting and that he would see the woman and talk matters over.

C.N.D.I. [redacted] related that on October 16, 1944, POESNER and BRECHT were in touch with one another concerning a scenario. At that time POESNER made detailed criticisms on three points of a script, apparently prepared by BRECHT. This script involved a character by the name of ANNETTE and has as its final scene a trial in court. At the close of this contact POESNER inquired of BRECHT whether or not BRECHT was coming to the "rendezvous". BRECHT advised he was not coming as he had too much to do and would be no good there whereupon POESNER stated that he would go with a friend and would let BRECHT know about it afterwards.

On October 17, 1944, according to C.N.D.I. [redacted] an unknown woman was in touch with POESNER and remarked that it was her understanding that she was to have a table at the Russian War Relief, with POESNER and BRECHT. POESNER advised however, that he was not going to attend this function.

C.N.D.I. [redacted] further related that on October 17, 1944 BRECHT, POESNER and an unidentified woman, possibly SARA VIETTEL, who is collaborating with POESNER, conversed about a manuscript. POESNER advised

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BRECHT on this occasion that he had just returned from a conference concerning the manuscript and that the person considering it was worried about the "Underground" matter. He said however that he had pointed out to this individual that the "underground" matter came up only once and could be easily disposed of. POESNER related that an individual named WALLACE was present at this conference.

CONTACTS WITH THE SOVIET VICE CONSULATE

Source [redacted] advised that the BRECHT automobile was observed at the Soviet Vice Consulate in Los Angeles on the night of October 14, 1944 at which time a farewell party was being given for MIKHAIL KALATOZOV, former Russian film representative. GREGORY KASPAROV, successor of GREGORY ZHELEZNY, and ANDREI VASSILIEV are known to have come from San Francisco to Los Angeles and to have attended this party.

C.N.D.I. [redacted] reported that on October 30, 1944 MIKHAIL NAVILOV, Soviet Vice Consul at Los Angeles, contacted BERT BRECHT for the address of HEINRICH MANN.

PUBLICATIONS

According to a book review in the New York Times of December 17, 1944, BERT BRECHT published a book entitled "The Private Life of the Master Race". This work was translated, with an essay, by ERIC RUSSELL BENTLEY. It was published by New Directions, Norfolk, Connecticut. The review states that in this work BRECHT presents as his tragic hero the nation of Germany during the period from 1933 to 1938. It is said that the plan is intensely dramatic even though addressed to the critical intelligences--rather than the emotions--of the average audience.

With reference to particular episodes, the review states that their independent effect is subordinated to the whole and meant to inspire action rather than pity. It is said that in this book BRECHT involves the whole German people in his action, so that suspense is automatically "raised" to the level of society rather than individuals. The reviewer states that while it is his understanding that others suggested "lowered" as a better word than "raised", BRECHT's assumption is at least a precondition for political change. The review concludes "BRECHT has managed to keep Propaganda subservient to art....The play, nearly perfect in form, is full of grotesque touches of art. But our political scriptwriters seem to have been most impressed by BRECHT's between-secne verses and declamations which, at least in translation, appear highly dispensable."

RUTH BERLAU

On December 8, 1944, Source [redacted] advised that RUTH BERLAU, who is mentioned in the first part of this report as having accompanied BRECHT to this country, is now residing above the garage at the BERTHOLD and ~~SALE~~ VIERBELL residence, 165 Myberry Road, Santa Monica, and is attempting to learn microfilm copy work.

According to this source, she recently engaged WILLIAM SALE, 1639 Oak Street, Santa Monica, a cameraman employed by the Mitchell Camera Corporation, 665 North Robertson, Beverly Hills, to teach her this work at a salary of \$5.00 per hour. However, she felt that SALE did not know very much and therefore engaged RICHARD ERICKSON, a 16 year old boy, to assist her at \$2.00 per hour. ERICKSON resides with his mother, DOROTHY ERICKSON, 726 Rialto, Venice, California, and works at the Mitchell Camera Corporation with SALE, who apparently referred BERLAU to ERICKSON.

ERICKSON, who states that BERLAU has all kinds of war pictures and even pictures of HITLER, apparently interested BERLAU in enrolling in a photographic laboratory course at the Venice High School, Venice, California, inasmuch as he attends this class, and almost the night after his contact with BERLAU she enrolled in the course.

Source [redacted] stated that BERLAU is studying photography in order to make .35 mm. copies of a German language manuscript consisting of about 190 pages of prose and poetry "written by people born in another country". She plans to photograph each page of this manuscript and then make about ten enlargements of the various pages, size 4 x 5 or 5 x 7 inches.

According to BERLAU's own statement, these copies are then to be bound in book form and sent to Germany after the war.

Source [redacted] advised that BERT BRECHT is interested in these activities of BERLAU for BERLAU has used BRECHT's automobile in attending the above mentioned classes. Furthermore, on the night of December 12, 1944, BRECHT accompanied BERLAU to the school and assisted her, and on December 18, 1944, when BERLAU borrowed an enlarger from the school for about two weeks in order to work on the manuscript at her home, the school was given a \$20.00 check drawn by BERT BRECHT on the Security-First National Bank, Santa Monica Branch, 401 Santa Monica Boulevard, as a deposit on the equipment.

According to this source, another person interested in this matter is Professor REICHERT. He has supplied BERLAU with information concerning exposures and has visited BERLAU's room two or three times for the apparent purpose of assisting her in this work.

Source [redacted] related that BERLNU has an expensive Leica camera marked in motors, which she claims to have brought from Germany. Source is inclined to doubt this however, pointing out it is brand new in appearance and that it is known to him that BERLNU has been dealing with the firm of Spindler and Bauppe, Los Angeles, in obtaining copying equipment. BERLNU also has a contact which she states she used in New York, and in this regard it is interesting to note that when BERLNU borrowed the enlarger, as above mentioned, she remarked that it was not the kind she had borrowed in New York. BERLNU also claims to have recently obtained from someone a .16 mm. movie camera. She is endeavoring to obtain film for this camera, stating that she wants to take indoor pictures of an actor.


On December 26, 1944, according to Source [redacted] BERLNU returned to the Venice High School the borrowed enlarging equipment. At that time she made the complaint that it was out of order. She also remarked that she had used the laboratory of the Craftsman Shop, 1205 Wilshire Boulevard, Santa Monica. She indicated she was contemplating buying a .35 mm. printing box from this establishment.

Source [redacted] concluded stating that BERLNU's work on this manuscript is still in the experimental stage and that she has not yet obtained proficiency in photographic work. He stated she is presently trying to buy .35 mm. film and enlarging paper. She recently obtained fifty feet of .35 mm. film and one gross of enlarging paper, but requires several more gross of the latter. Source mentioned this as indicative of the scope of BERLNU's project.

The indices of the Los Angeles Field Division failed to reflect any information concerning WILLIAM SALLI or RICHARD and DOROTHY REICKSON. Concerning Professor REICHENBLACH, it is interesting to note that this office has a record of HANS REICHENBLACH, 469-17th Street, Santa Monica, professor of philosophy at U.C.L.A. He was born in Hamburg, Germany on September 26, 1891 and entered the United States in 1939. He is said to be a friend of ALBERT EINSTEIN. His son, HANS GILBERT REICHENBLACH, apparently lived with BLADINE SPRINGER who is known to be an associate of HEINRICH KERN, and to have been present at the KERN residence during a visit by GREGORY PHEINETS. It is not known whether Professor HANS REICHENBLACH is identical with the Professor REICHENBLACH referred to by Source [redacted].

CONTACTS

Source [redacted] has revealed that on June 28, 1944 an automobile bearing California license No. 8 S 5354, was observed at the BRECHT residence. This car was registered to VIRGINIA SCHULBERG, 1439 Stone Canyon Road, Bel Air, California. According to Source [redacted] VIRGINIA SCHULBERG nee VIRGINIA [redacted].

[illegible]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

~~_____~~

it is known that the TURNABOUT THE
LANCHESTER, wife of CHARLES L. DENT

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...Furthermore, this office was recently advised by Source [REDACTED] that CHARLES LAUGHTON was working with BRECHT on the matter of translating for the stage a play written by BRECHT and based on the life of GALILEO. This play is said to emphasize the church's persecution of GALILEO for his theory that the earth was round. According to this source, LAUGHTON is very much interested in seeing this play staged in New York and taking part in it.

[REDACTED]

Source [REDACTED] advised that BORDECKI GORBLICK took part, with others, in the creation of the New Theater League, an organization composed of various revolutionary theater groups several years ago. Associates of GORBLICK in this included four known Communist Party members, GEORGE SKLER and ERWIN PISCATOR. SKLER is known to be an associate of VALERIE [REDACTED] and PISCATOR is a New York contact of BRECHT.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Source [REDACTED] reflects that MCELTY is a Czech who entered the United States on September 24, 1936 and was naturalized in February, 1942. He was a motion picture director who has not been successful in this country. He is a personal friend of BATES, Czech Consul at San Francisco, to whom BERT BRECHT and LANNES EISLER have made overtures concerning the possibility of obtaining Czech passports. BRECHT has consulted with MCELTY on several occasions concerning life and conditions in Czechoslovakia since he needed this information in the writing of a play based on a Czech novel "Schwojk".

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Source [REDACTED] reflects that CHRISTOPHER ISHERWOOD, 1946 Ivar Street, was a writer at Paramount Studios, working on the "Hour Before the Dawn", during the period from August, 1942 to August, 1943. It will be recalled at this point that reference report reflects that BRECHT received a letter from T. ISHERWOOD, 1946 Ivar Street. No doubt this is a misnomer for CHRISTOPHER ISHERWOOD.

In connection with BRECHT's contact with ISHERWOOD and SWAMI PRABHUPADA, it is interesting to note that Source [REDACTED] reflects that on October 16, 1944 GREGORY SPEROV, MIKHAIL VILLOV and ANDREI VASSILIEV, the former two being the Soviet Vice Consuls in San Francisco and Los Angeles respectively, visited the estate of SWAMI ANANDA PARANANDA, 5301 Pennsylvania Avenue, La Crescenta, California, for about thirty minutes. Furthermore, according to Source [REDACTED] HEINRICH MANN, well known as an associate of BERT BRECHT, received mail from, and in care of, Ananda Ashrama, Inc., P.O. Box 971, La Crescenta, California, during October, 1944.

A recent check [REDACTED] of HEINRICH MANN, reflects further contact with Ananda Ashrama Community House, East Waco, Northeast end of Pennsylvania Avenue, La Crescenta, California. While there is no known connection between the Hindu contacts of BRECHT and those of HEINRICH MANN, and the above mentioned Soviet officials, it is believed that the same may have some significance of interest to this investigation.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Information from the Immigration and Naturalization Service reflects that Dr. POPPER is a Jewish refugee from Vienna, Austria where he was born on February 3, 1893. He arrived in the United States on December 23, 1938 at New York, destined to SIDNEY R. FLEISHER of that city. He was an interne at the Cedars of Lebanon Hospital. His business card reflects that he specializes in skin and allied diseases. His last residence address appears to be 1169 1/2 North Westmoreland. It is also known to this office that POPPER was previously telephoned from the BRECHT residence during the period February to May, 1943.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]